LITHOGRAPHY ml

JULY - 1946 - VOLUME 1

ris Announces Big Presses

New Harris 42 x 58" and 50 x 72' ...set presses, incorporating what ... claimed to be some of the most ... steps in offset press design ... 10 years, are anno... Harris-S...

New Presses at R-

Regen... ...color Harris o... expa... delivery, it was said. A four-... consi... Webendorfer web-fed offset press, re-... cently installed by the firm was placed ... of se... production during March. Th... press takes a web 35" wide and prin... 22 3/4" x 35". It pri...

Hoen Gets First 4-Color

The first four-color offset p... go into the plant of A. Hoen ... and the first one in the Ba... area, was beginnin... run ... October at ... it ... more...

Rossotti To Get Big 4-Color

Rossotti Lithographing Co., No... Bergen, N. J., expects delivery in a... proximately two months of a Mi... four-color offset press, Alfred ... Rossotti of the firm said ... ruary. The press ... largest that ... double ...

Announce ATF Newspaper Offset Press

American Type Founders has ... nounced it is now manufac... above four-unit, 16-pag... offset presses at its newly ... Press Division at Elizabeth ... o a company spokesman, ... age ... it is built to the s... catio... riations to acc... peci... space ...

Readers' Digest Tests 4-Color Perfecting Press

A FOUR-COLOR web perfecting ... offset pre... be used to print the editorial and ... will be used f... color advertising sections in the for... eign edit... editions. The ... broad.

Makes 2-Color Into 4-Color

The 76" Miehle two-color offset ... press at the Brooklyn plant of U.S. ... Printing & Lithograph Co., has re... been converted into a four-... the addition of two ...

D'Arcy Installs Four-Color

A 50 x 60" four-color Harris off-... ...ze, t... ...lmo... ...signatures, tw... set press was installed during Janu-... ...sses t... ...ary at the plant of D'Arcy Printing & ... Lithographing Co., New York. A th... on the lower floor used for ... ...ge was cleared and the ... ...nforced for the new press. ... ...ss equipment of the firm ... 41 x 54" single- ... color Pot-... 17 x 22" Harris, be-... ...rpress presses. ... also installed Zarkin ... trolled sinks, vacuum ... stainless steel plat... Sevbold 84" cutter.

to Expand; Add 4-Color ... Add 4-Color

...aynes of Haynes ... Silver Spring, Md., ...nounced ... April that con-... ...ction ... work had begun on an ... ...tion of 15,000 square feet of ... ...oor space. The building is being ...-conditioned, and all department ... ...he bindery and finishi... ...humidity control ... ...winter, he said. ... ...-color Harris o... ...ary t...

Polygraphic To Add Four-Color

A four-color offset press is to be ... installed in the North R... ...ington, ... Vt. plant of the Polyg... America. An addit... ...o the plant to ... ...her equipm... ...is is s...

Press to S. A.

...e four-color perfecting web off-... ...of ... press owned by *Readers Digest*, de... which has been operated by Jersey ... ...ow ...y (N. J.) Printing Co., for de... ...ment work for the last year, has ... ...Guillermo Kraft, Ltda., ... Argentina, a *Readers* ...ng installed at the plant of ... *Modern Litho-* Stern & Co., Philadelphia, ... The press ...ptember, and a 61" sin... ...for ... delivered in D... ...okesman said. ... very next year a ... ...r and another

Four-Color on Coast

A Harris 42" x 58" four-color ... offset press was installed recen... ...at ... the plant of Western Lithograp... Los Angeles. This will supp... the production of another fo... an... other equipment already ... by the firm ...

St. Louis Firm Adds 2-Color

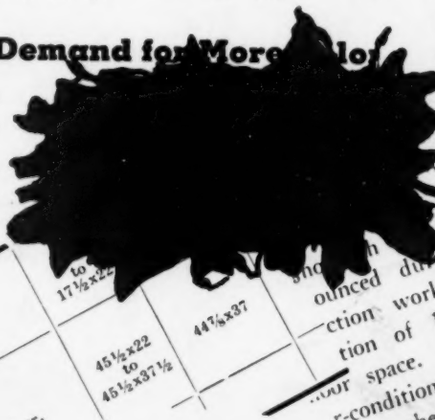
A new Harris tw... press, said to ...

Adds Big Presses

...l" two-color Miehle offset press ... ...installed at the plant of ... ...Stern & Co., Philadelphia, ...ptember, and a 61" sin... ...for ... delivered in D... ...okesman said. ... very next year a ... ...r and another

Six Color Press to Meet Demand for More ...lor

THE new six-color paper offset presses which are scheduled for delivery late this year or early in 1948 by R. Hoe & Co., Inc., are an-... ...ng the grow-... ...or, accordin-... Jr., as... p...



Two 4-Colors for R. I. Firm

Two four-color presses and a ... color ...

Two additional press... four-color ...

Brilliant Red Dark 225FP

Senelith Inks

were the first lithographic inks

made from dyestuffs

treated with sodium tungstate

for better sunfastness

and are still leading

with their outstanding resistance properties

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PERIODICAL

If it's a technical problem...

WE CAN HELP YOU

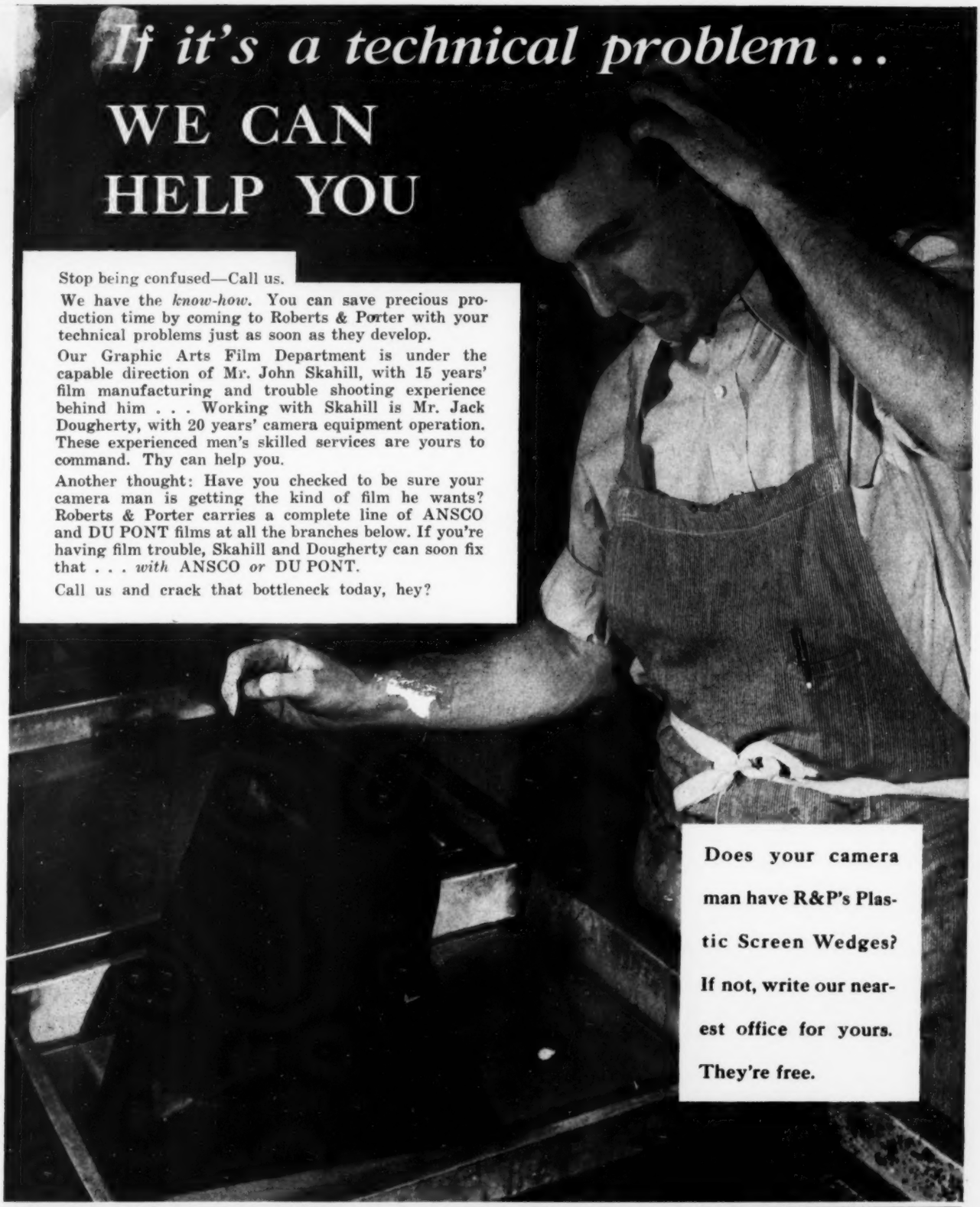
Stop being confused—Call us.

We have the *know-how.* You can save precious production time by coming to Roberts & Porter with your technical problems just as soon as they develop.

Our Graphic Arts Film Department is under the capable direction of Mr. John Skahill, with 15 years' film manufacturing and trouble shooting experience behind him . . . Working with Skahill is Mr. Jack Dougherty, with 20 years' camera equipment operation. These experienced men's skilled services are yours to command. Thy can help you.

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Call us and crack that bottleneck today, hey?



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NEW YORK
622-626 Greenwich St.

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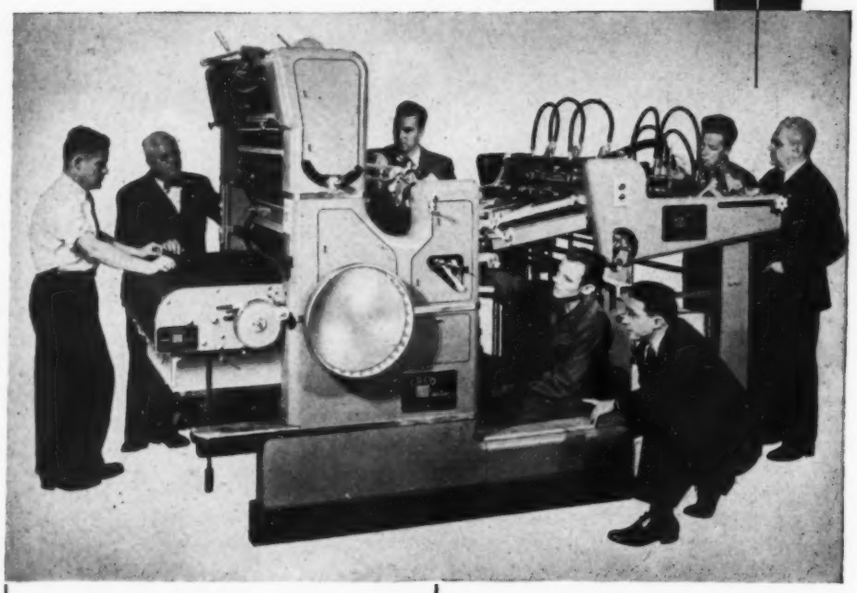
BOSTON
88 Broad Street

ROBERTS & PORTER, INC.

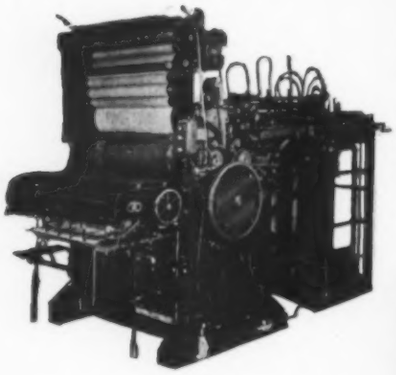
SUCCESS STORY

E·B·CO

...with more to come!



The Willard Offset Press originated in Gegenheimer's machine shop in Brooklyn in 1934. The first press was completed in 1935. Prior to the war, four presses were built and installed in commercial shops. After operating steadily for as long



as thirteen years, the first Willard presses still continue to produce profitably for their owners.

E.B.CO Takes The Helm

During World War II the 50-year-old Electric Boat Company purchased the Willard Press. E.B.CO redesigned and streamlined it under Gegenheimer's careful tutelage, and a complete, effective Sales and Service organization was built up.

"REGISTERS WITH LITHOGRAPHERS"

Today E.B.CO Offset Presses are operating in principal cities throughout the world. Lithographers everywhere are attesting to the finer quality and higher production of the Press. Wherever it has been installed, the E.B.CO *"Registers With Lithographers"*.



TO BE CONTINUED...

This is only the beginning of this success story. Electric Boat Company is forging ahead beyond the goals already attained... continuing to be an important supplier of high quality, high production printing machinery.

Write for FREE BOOK



For a complete description of the E.B.CO Offset Press, attach the corner of this ad to your letterhead and mail to one of the addresses below. A copy of the booklet entitled, "Why the Lithographer Must Consider the E.B.CO Willard" will be mailed to you.

E·B·CO

PRINTING MACHINERY DIVISION
ELECTRIC BOAT COMPANY
445 PARK AVENUE, NEW YORK 22, NEW YORK
CHICAGO OFFICE: 400 W. MADISON ST., CHICAGO 6, ILL.

Modern LITHOGRAPHY



THE COVER

Impressed with the news in recent issues of new multi-color press installations we asked Harry Porter to write an article on the big four-color offsets. His story, Multi-Color Giants, begins on page 35.

LITHOGRAPHIC TECHNICAL FOUNDATION

MEMBER AUDIT BUREAU OF CIRCULATIONS

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Editor

IRENE H. SAYRE
Technical Editor

THOMAS MORGAN
Business Manager

•

Address all correspondence to 254 W. 31st St., New York 1, N. Y.

JULY, 1948 **VOLUME XVI, No. 7**

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REDESIGNED *for*

finer precision
smoother running
lower overhead

THE *NEW* ATF CHIEF



JOB OFFSET PRESSES



Improved in many ways, these three famous presses are simpler to operate and more easily accessible. They roll out high-quality work steadily and speedily with fewer stoppages for re-loading and adjustments. Most jobs in any commercial shop are within the following size range of the three ATF Chiefs, which without fear or favor will take the work as it comes off the hook, whether multicolor or monochrome.

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maximum sheet size – 22½ x 29
largest printing area – 22 x 28

ATF CHIEF –
maximum sheet size – 17½ x 22½
largest printing area – 17 x 22

ATF LITTLE CHIEF –
maximum sheet size – 14 x 20
largest printing area – 13 x 19½

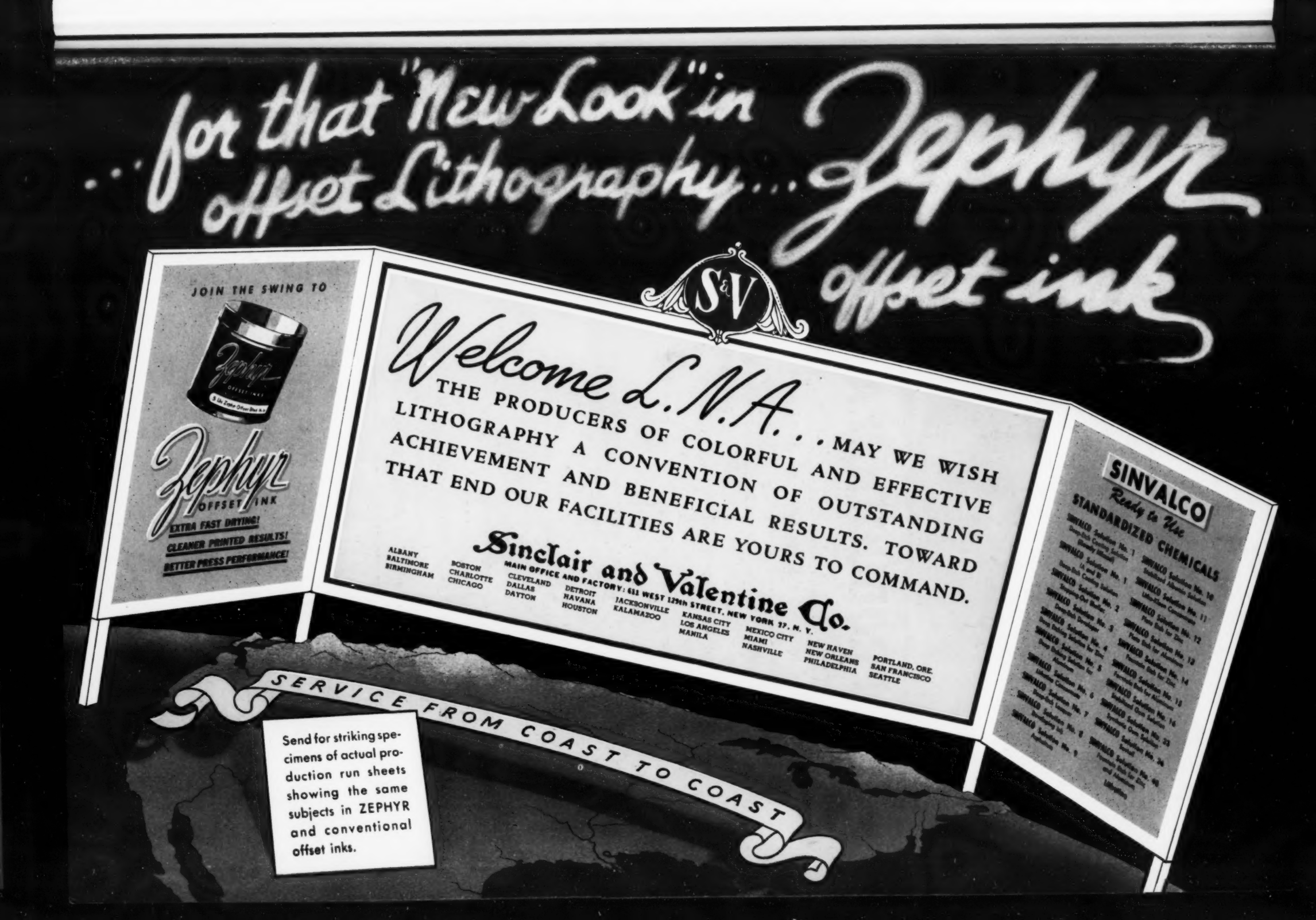
Ask your ATF Salesman for full information

When you think of offset, think of the ATF CHIEFS

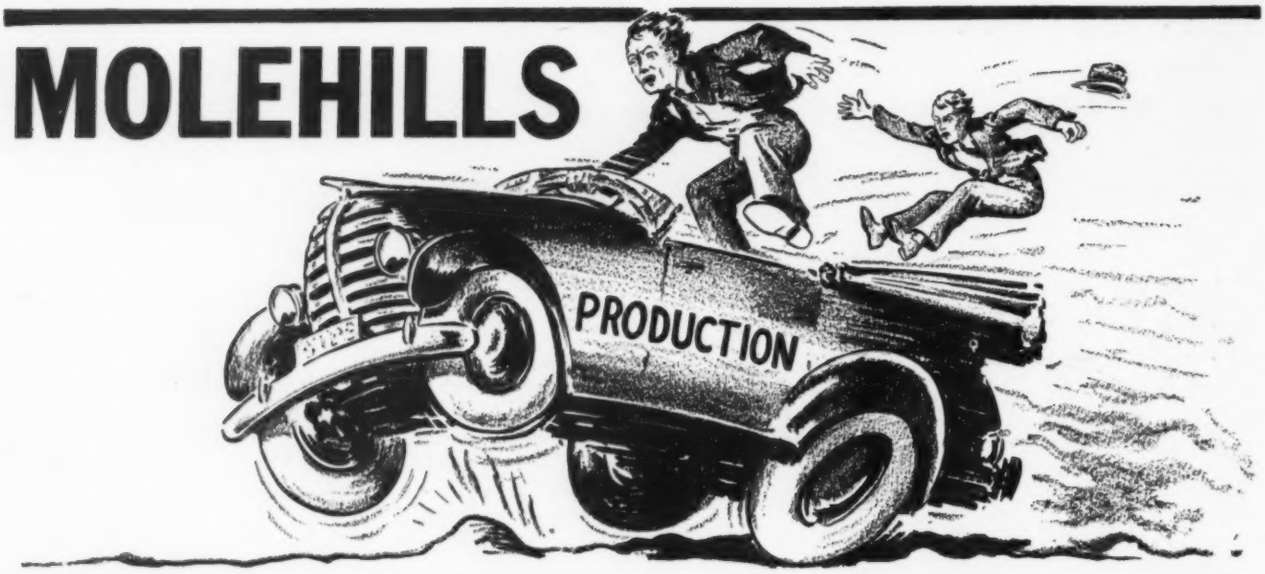
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...for that "New Look" in offset Lithography...Zephyr offset ink
JOIN THE SWING TO
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EXTRA FAST DRYING!
CLEANER PRINTED RESULTS!
BETTER PRESS PERFORMANCE!
S&V
Welcome L.N.A. . . .
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SINVALCO
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Send for striking specimens of actual production run sheets showing the same subjects in ZEPHYR and conventional offset inks.

MOLEHILLS



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A size for every press

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Pulp, Paper and Printing Quiz

NUMBER THREE



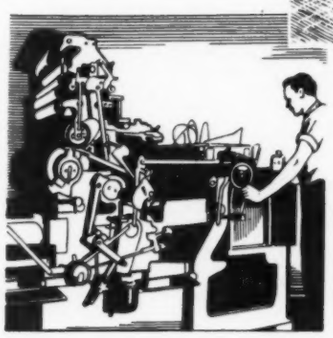
1 *Jute Pulp is used in the manufacture of the following papers:*

A. Wrapping paper
B. Tag stock
C. Buff drawing paper



2 *Dunnage Paper serves the purpose of:*

A. Making heavy envelopes
B. Lining freight cars
C. Writing dunning letters



3 *Wet Printing is:*

A. Printing wet ink on top of wet ink
B. Printing with water based inks
C. Printing on incompletely dried stock

Answering paper and printing problems has been our job for many decades and our score in giving the right answers has been pretty good. Why else would more and more paper users turn to us every day? The outstanding mills we represent and the outstanding men who represent our company are your guarantee that your paper problems too will be solved quickly, efficiently, and economically. Call us today.

Here are the right answers:

1. *Used in all three*
2. *Heavy paper or board for lining freight cars*
3. *Printing wet ink on top of wet ink*

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In New England– **CARTER, RICE & CO. CORPORATION**

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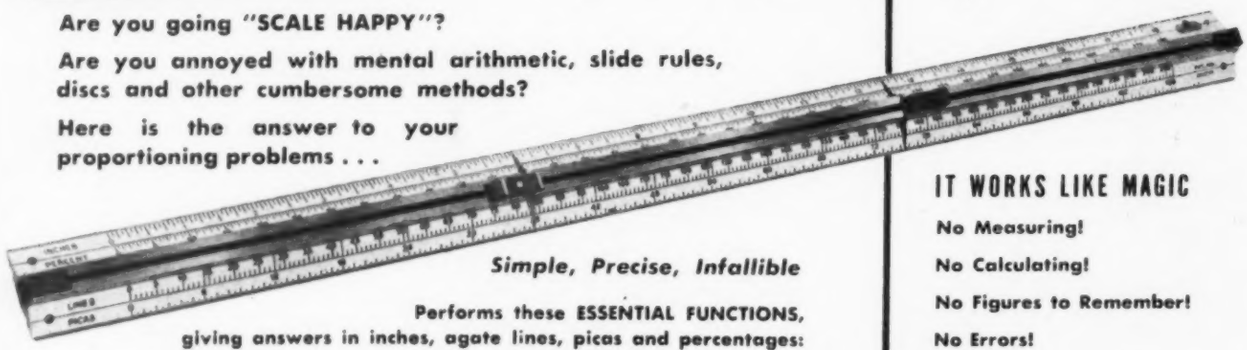
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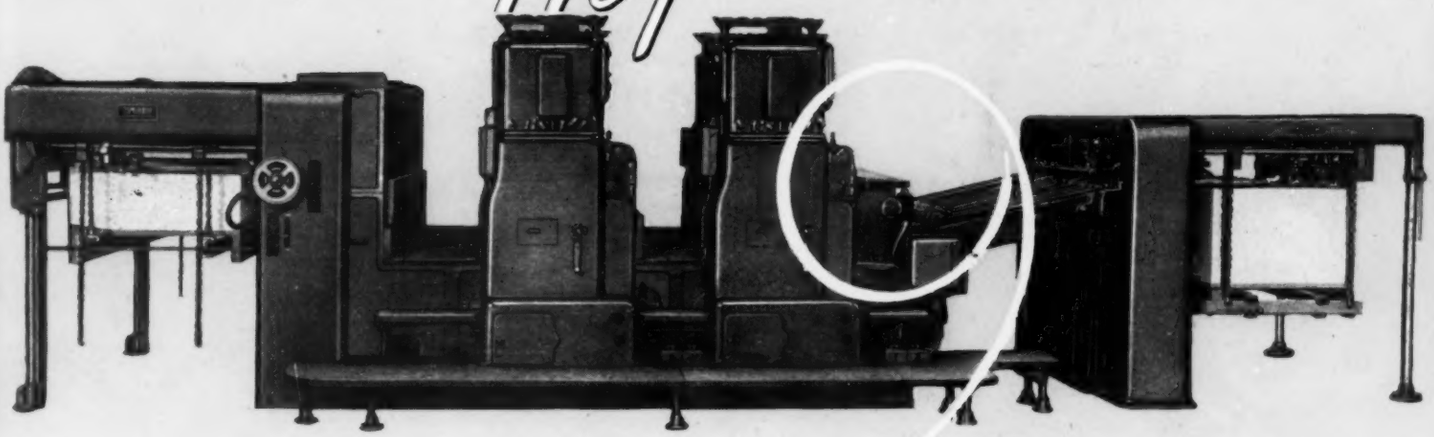
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The schematic diagram at the left illustrates the basic improvement that paved the way to the high production of the new Miehle Offset Presses. *Each sheet is registered while still partially covered by the preceeding sheet as the latter moves off the feed board.*

This revolutionary extension of the stream feeding principle provides a substantial increase in the time available to register the sheet *while at rest*—yet the sheets follow one another into the press more closely, thereby making possible a smaller gap and consequently smaller cylinders.

The results are exceptionally high running speeds without loss of precision register, lower surface speed, conveniently low operating height and many other advantages.

All features are described in detail in the booklet on the new Miehle High Production Offset Presses. Write for a copy—or ask your Miehle Representative for full information.

BUILT IN TWO SIZES

One to Four Colors

Miehle 61		Miehle 76
6500	Speed at Register	6000
42" x 58"	Maximum Sheet Size	52" x 76"

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THE MIEHLE 61 OFFSET 76 • product of years of development •

Complete plating...

can be done
in fifteen minutes!

On a 72" four-color offset press equipped with the Hoe patented pre-register plate lockup mechanism, a quarter turn of a *single* nut locks the plate rigidly on the cylinder.

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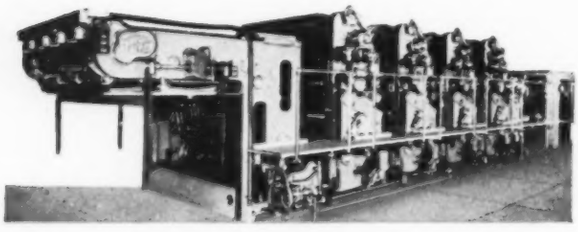
Pressmen say that this Hoe mechanism saves two hours of the make-ready time otherwise required on a large four-color offset press.

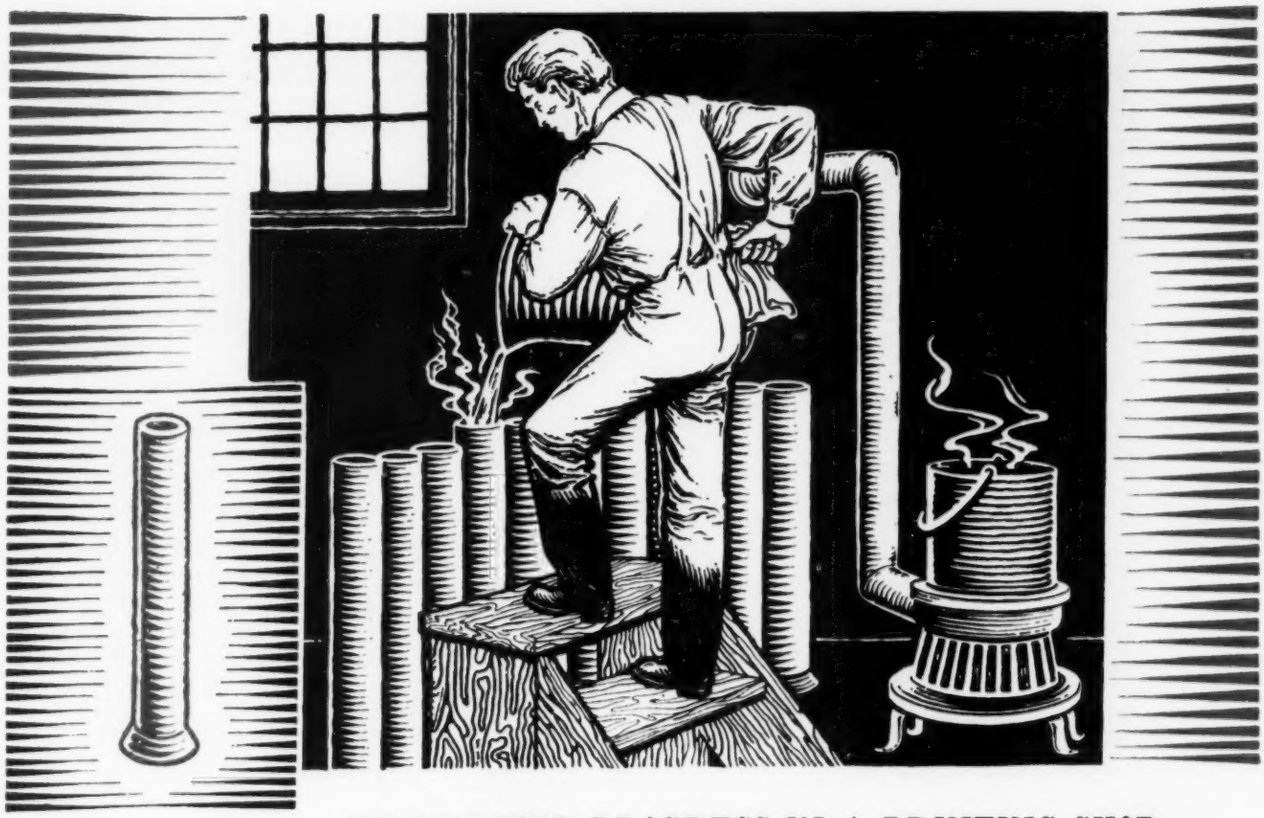
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MANUFACTURERS OF
PRINTERS' ROLLERS
LITHO-OFFSET ROLLERS

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OVER ONE HUNDRED YEARS OF ROLLER MAKING



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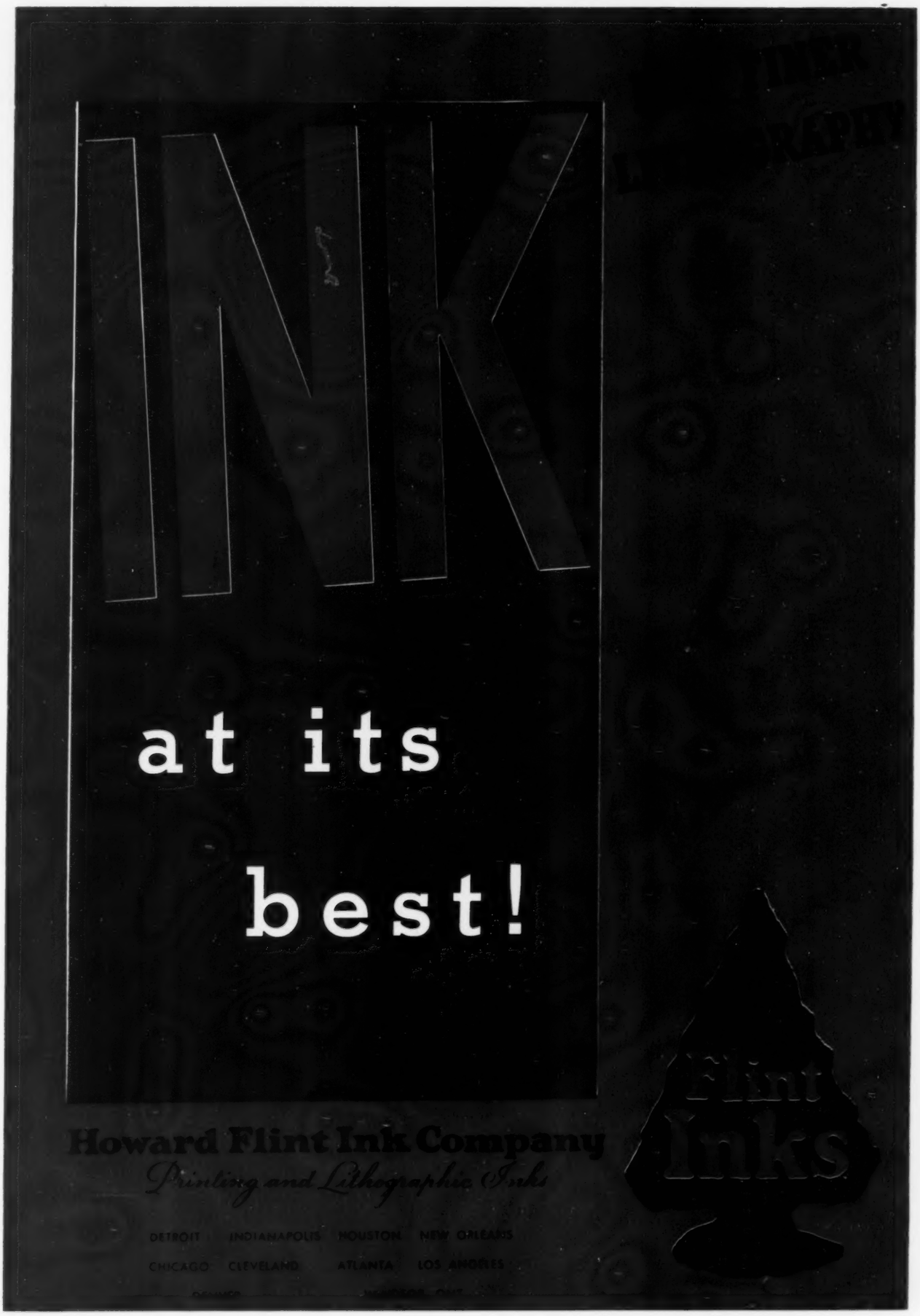
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best!
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Inks

Where the Imprint is a MUST...

As you know, Post Office regulations require that Window Envelopes must bear the *complete* return address of the sender, in the upper left-hand corner.

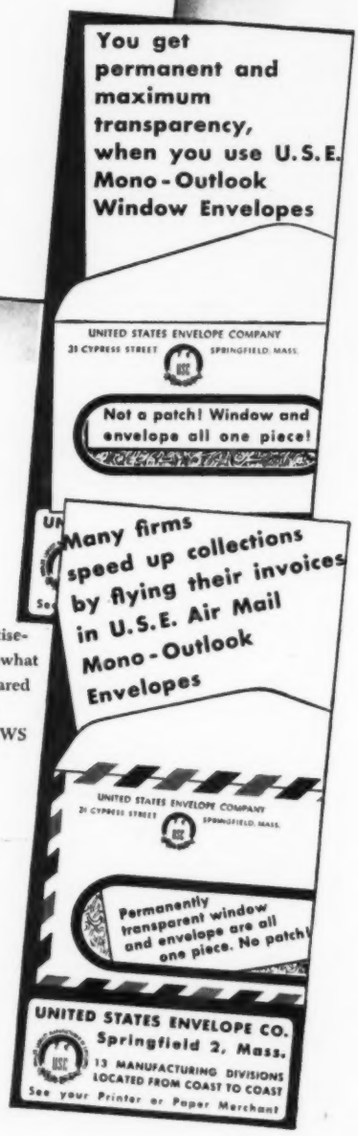


there must be business ... for Printers!

There is! Millions and millions of window envelopes go out every month containing bills and statements—*and advertising.* This printer business is growing — and growing with it is the popularity of U. S. E. Mono-Outlook envelopes. Each is a single piece of paper, perfectly patterned to conceal enclosures but specially treated to provide a window of clear transparency.

Why not suggest U.S.E. Mono-Outlook to your customers for *direct mail?*

E-6P



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We're thankful that they look to "ink on paper" to start this chain in motion . . . and to keep it going. We're thankful that we, as well as more than 200 lithographer and printer friends and customers, can play our part in an industry that does so much to make America strong.

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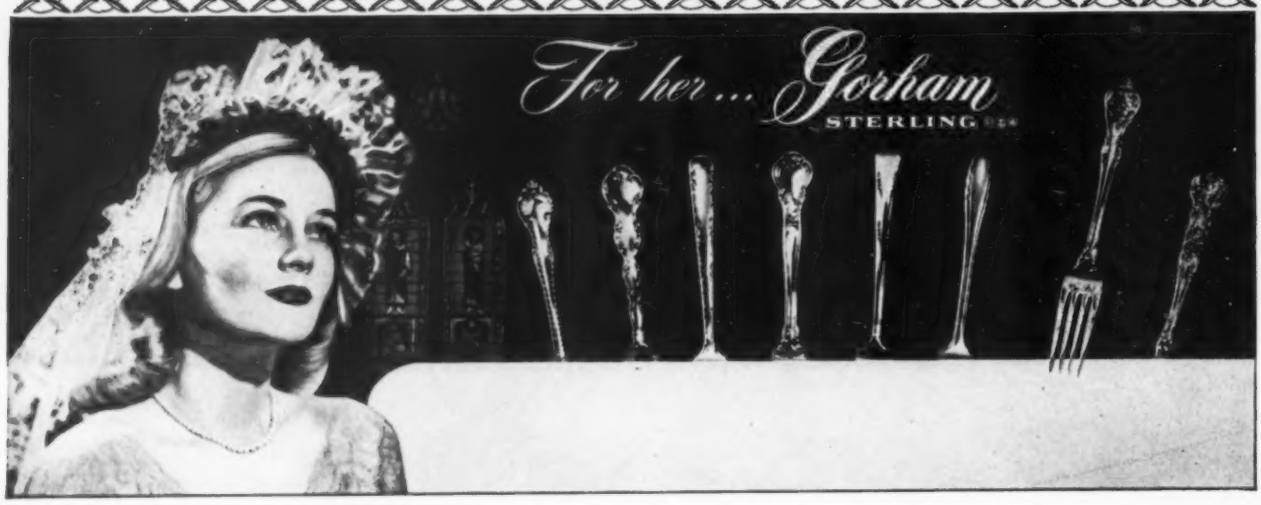
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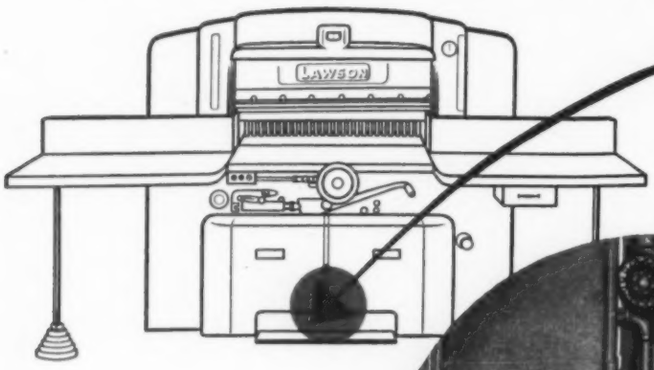
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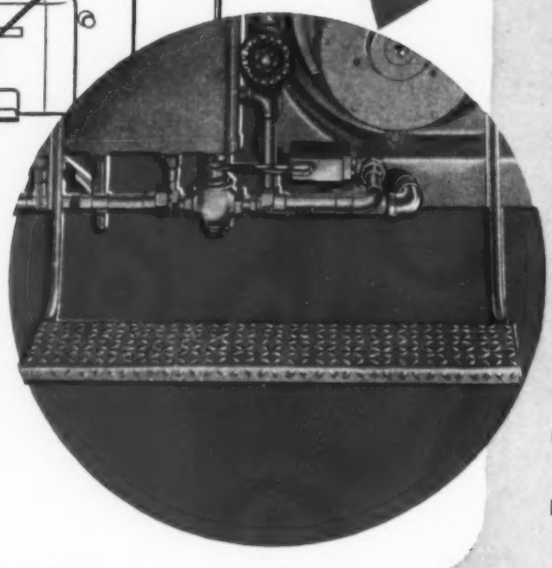
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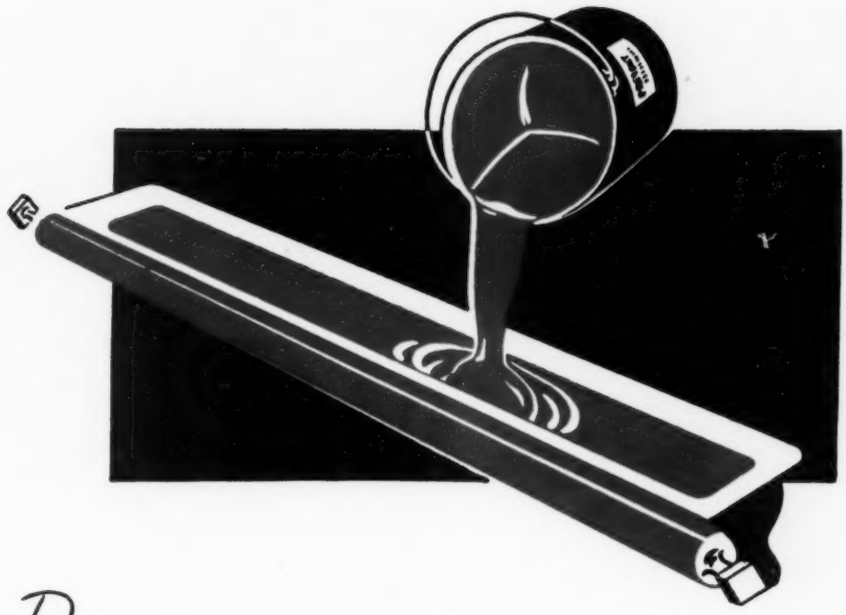
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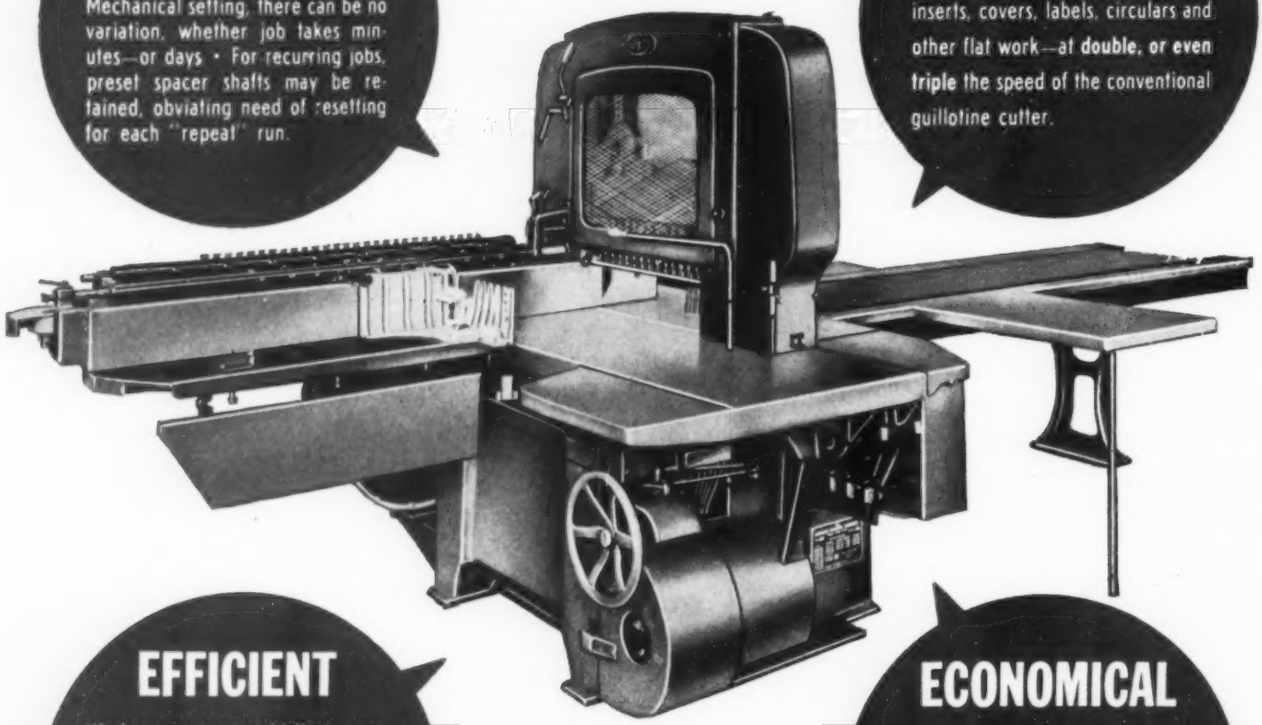
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guest editorial



By W. Floyd Maxwell

Executive Director, Lithographers Natl. Assn.

LITHOGRAPHERS meeting at The Greenbrier, White Sulphur Springs, West Virginia, at the 43rd Annual Convention of the Lithographers National Association will be spending three days in serious consideration of some of the important problems facing the industry. Whereas, in other recent years, outstanding speakers from outside the industry have addressed the Convention on matters of current importance, the program planning this year has centered on providing a forum where lithographers themselves will have ample opportunity for considering together some of their more pressing problems.

Responding to new and strong inflationary forces arising out of the huge increases in Federal spending for the military establishment and in connection with the European Recovery Program, general business and industrial activity which had exhibited some signs of weakness earlier in the year is once again expanding.

With the Eightieth Congress in adjournment and with a hotly contested Presidential Campaign in the offing, there is no early likelihood of any effective steps to be taken to flatten the wage-price spiral nor, indeed, to prevent the present inflationary boom from running its course to be followed by sharp reaction and decline.

In the years since the war, lithographers have enjoyed a seller's market with expanding sales, lessened price resistance from customers, unusually large backlogs of business and, in general, more freedom from competitive pressure both within the lithographic industry and from competing printing processes.

During these same years the industry has experienced the sharpest increase in labor costs in its history. These increases have arisen not alone from sharp increases in hourly rates but even more importantly from a sharply reduced work week and other so-called "fringe" increases which have introduced new and significant rigidities in our wage structure which in a period of declining volume will pose some serious problems.

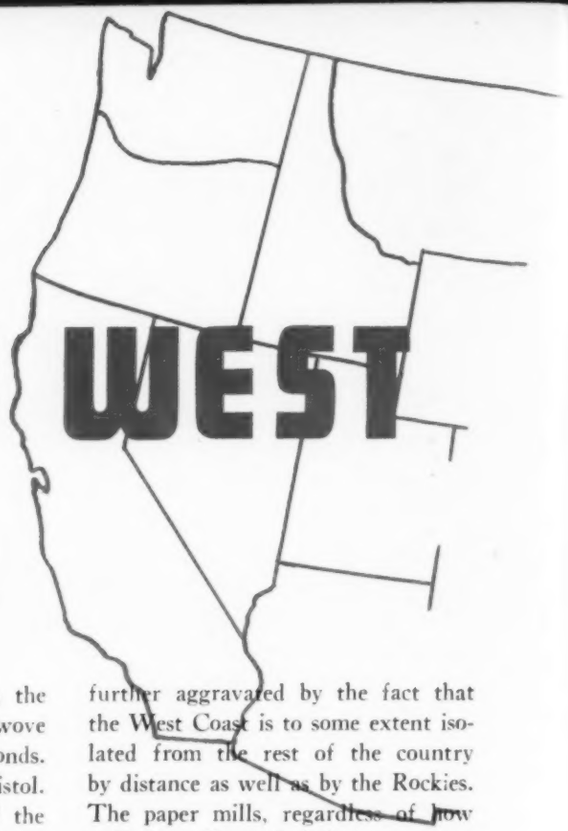
As an industry, we have enjoyed no equivalent increase in productivity because of new machinery, methods, or technological advances, which would serve to offset these increased labor costs. We have not lessened our burden of non-productive labor. While statistics are not available to prove the contention, it seems probable that the industry is operating on a much higher "break-even" point than before the war and would, therefore, be in a much more vulnerable position in a period of declining sales volume.

Then, too, replacement of worn-out equipment—deferred from the war and early post-war years—together with the need for additional capacity to serve the present expanded market for lithography have brought with them important financial and sales problems for lithographers. Normal depreciation of low-cost pre-war equipment plus second-hand allowances for turn-ins on new purchases fall short of providing the necessary funds to pay for new equipment. The difference can be made up only out of cash reserves, new financing or the creation of new indebtedness—a charge against future earnings.

What sales policies will lithographers follow with respect to these new capital expenditures? Will some financially strong companies write off a part of these inflated costs in order to meet a keenly competitive market situation, or will lithographers generally allow these inflated costs to be fully reflected in current production costs in the expectation that the market for lithography in its various forms will not react to such a pricing policy?

These and many other problems will be before lithographers at this year's convention.

While demand for printed products such as labels and greeting cards has fallen off, at least temporarily, the general market for lithography has held up well with some lithographers currently reporting record activity. However, to the extent that inefficiencies have crept into our operations during these years of great activity it is well to recognize them now and to take early steps for their eradication.★★



Lithography in the WEST

Will Future Markets on the West Coast Support the Expanded Production Capacity?

LITHOGRAPHY on the West Coast has had an ambitious history. In terms of accomplishments it has progressed much further than most other phases of West Coast manufacturing. Over the past fifty to seventy-five years, this aggressive business was fathered by men of intelligent and resourceful minds, with unflagging enthusiasm and sharp market acumen, whose vision saw beyond their immediate horizons. These men were instrumental in furthering the national development of lithography. The development of the four-color offset press, the hydraulic transfer press, spirit varnishing of labels and many other phases of lithography were pioneered by West Coast lithographers over the years.

The West Coast's lithograph business grew up under highly competitive conditions. Focus of the lithograph picture has always been in San Fransisco, one of the greatest concentrations of lithograph activities in the world. Los Angeles, though its actual number of units is less, has been sufficient unto itself to provide Southern California's local market with stiff competitive conditions. Pacific Northwest lithograph facilities also proved more than capable of processing this area's volume of business.

The Pacific Northwest provided a portion of the requirements for sulphite bonds, ledger papers and various grades of book papers. However there were no coated mills on the West Coast, no high class offset wove mills, or any mills making rag bonds. There was very little index or bristol. While a respectable amount of the paper used on the West Coast originated in Washington and Oregon, the West Coast relied on eastern sources for the major proportion of its supply.

Pre-war production consisted in the main of staple goods, such as labels for processed food products. Advertising, though accounting for considerable production, was only beginning to assume any measurable importance in the volume picture.

The War Years

West Coast problems during the war were similar to those experienced by the rest of the nation. War's heavy emphasis on supplies for our far-flung military and naval establishment brought lithographers the equipment-straining responsibility of labeling and packaging these goods. It took all the combined resources of available men, materials and machinery to meet the war's need. The bulk of production time was used to produce the staple items. Advertising virtually ceased to exist. Paper was, of course, the No. 1 bottleneck, though the West Coast's need was recognized by paper manufacturers through allocations set up on priorities. However, since the major part of the paper came from the East, the West Coast's paper problem was further aggravated by the fact that the West Coast is to some extent isolated from the rest of the country by distance as well as by the Rockies. The paper mills, regardless of how well they allocated their paper, were unable to satisfy the demand, and they were penalized by the higher freight zone rates and transportation difficulties on shipments to the West Coast. So we came out on the short end of the allocations. Little need be said about the manpower shortage. Suffice it to say that it was the No. 2 bottleneck. Little competition existed in this period of capacity production. Actually the only competition was among buyers vying to see who could get the lion's share of the production time. It was a seller's market. But no one was getting soft or lazy, for every man was performing a multiple job.

Post War Years, 1946 and 1947

Business and industry's frantic effort to make up for the serious neglect of consumer goods is an old story now. It resulted in a stampede to see who could get their goods to the consumer first. Mr. Public, accustomed to shortages and war-inspired economies and with war dollars he had been unable to spend burning holes in his pocket, encouraged the situation. Mr. Public had been educated to new living standards by the war, and he wanted to catch up. Lithograph production was at its peak, higher even than in the top war years. The man-

power shortage was somewhat relieved. Production was restrained only by the still limited paper supply and the fact that no new equipment was available. Staples accounted for the bulk of production. Items not seen for years gradually reappeared on the dealers' shelves. Lithographed commercial production had reached a new high directly in proportion with the sensational increase in population and industry on the West Coast. Advertising began to pick up from where it left off in 1942, though it was slow to return to prewar levels because supply was still unable to satisfy demand. The seller's market persisted.

These were full years, full of production headaches as well as profits .They were phenomenal years, when the market was actually bigger than the production facilities. Salesmen became "no" men instead of "yes" men. The expediter, not the sales manager, was the fair-haired boy of selling. Emphasis was on service rather than sales. This was also a period of apprehension concerning and planning for the success of tomorrow's business, after the inflated bubble had burst.

1948—Where Do We Go From Here?

In the last few years, the West Coast picture has changed. Our data on war-time marketing is virtually obsolete for use today except as experience to help us evaluate the new problems that face lithographers in the days ahead. Lithograph production can be predicted only over prewar levels. Though lithographers generally found peak production only from 1945 through 1947, this cannot be used as a basis for future operations, as it was an abnormal period, the cause of which we hope may never rise again. The immediate future will do well if it holds to prewar levels of production. Already many staple markets are overproduced, and business is showing signs of cutting back all down the line. So lithographers are bidding goodbye to days of peak production, and salesmen are traveling again. Competition among lithographers is sharpening its claws, and the bait is service with a smile.

Actually, the West Coast's plants are overequipped for the volume of business available. Despite the recent business and industrial growth and development, the West Coast has a long way to go before the volume of business exceeds the current lithograph facilities. Why? Because an increase of population does not bring with it a proportional increase in the need for lithography. Lithographic needs are determined by *production* of items that require packaging or labeling or advertising. Until this production develops on the Pacific Coast, there can be only a small increase in the demand for lithographed products.

By George W. Hall

President, Western Lithograph Co., Los Angeles
President, Lithographers National Association

Add to this the law of growth and survival, and you will see in the crystal ball the disconcerting dilemma of lithography's immediate future on the West Coast. To survive it is necessary to continue to grow. Nothing is static. So despite the fact that the expected business for the next few years will be inadequate to go around, despite the fact that there is going to be rough and tough selling ahead to keep existing equipment rolling, almost every aggressive lithograph plant has ordered and in many cases already received additional new high speed production equipment. What's ahead? Real competition and a lot of hard-headed selling for West Coast lithographers.

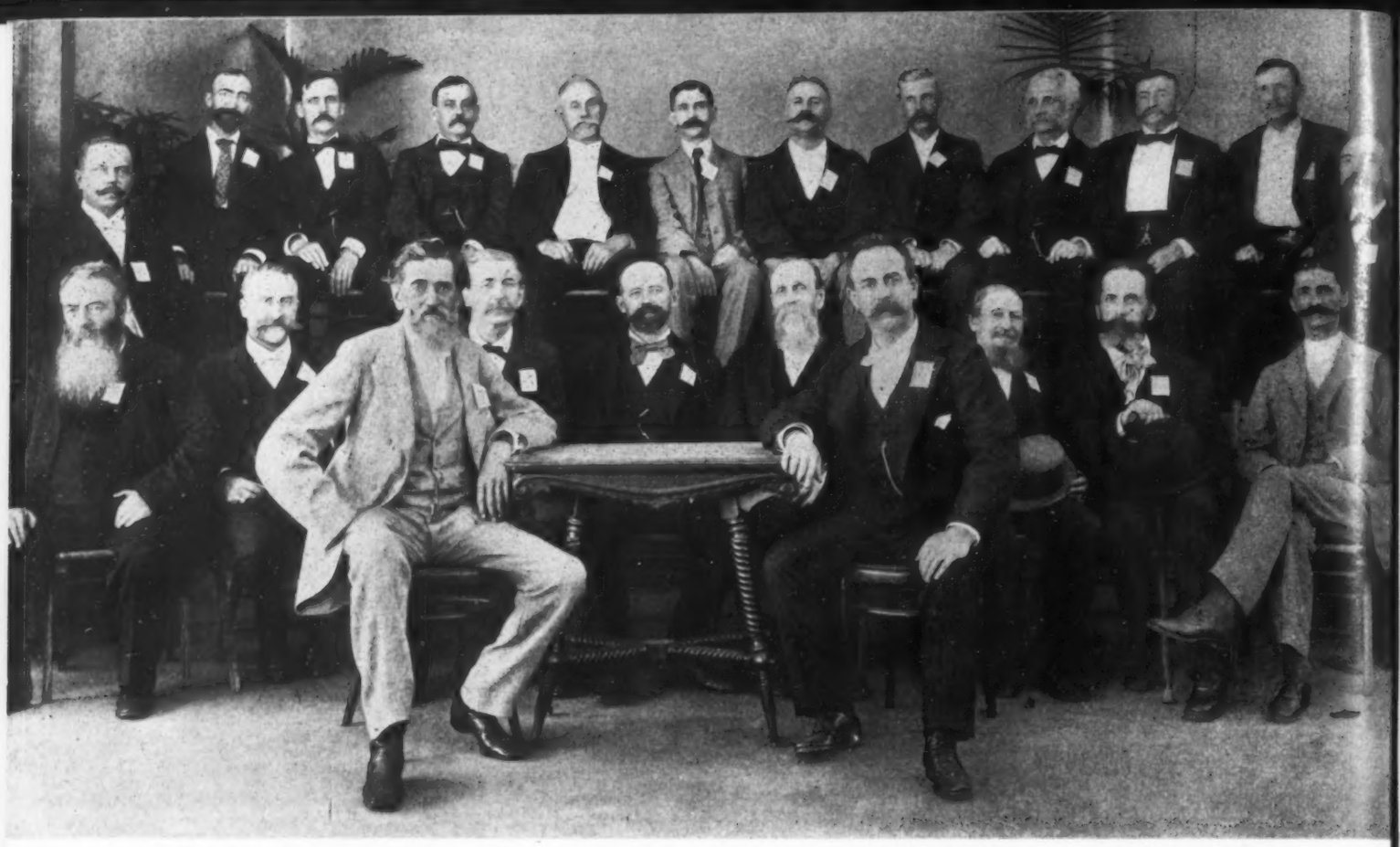
Greatest change is one we have all heard a great deal about lately, the extraordinary increase of population and the flow and surge of industry to the West Coast. True, the increase of population does mean an expanded consumer market, and in turn a larger volume of businesss for lithographers. This is an optimistic note in an otherwise somewhat grim picture. The huge new increases in the industrial capacity of the West Coast, combined with the rapid growth of advertising appropriations, are currently being felt in keener competition for the consumer dollar. Here, in advertising, is a production potential to counterbalance to some extent other expected lithograph production losses and the increased production capacity. Lithographed commercial production can be expected to hold its own, continuing to increase along with the population.

Paper supply, now virtually back to normal, can be expected to remain so for the time being; though considering the world's unstable political situation, whether it will get better or worse is anyone's guess.

It is just plain common sense to recognize that lithography will be most productive when its use is carefully planned in conjunction with the various marketing functions of advertising selling, merchandising and sales promotion. A joint endeavor of all concerned, representing the best collective ability, is essential if we are to cope effectively with the problems that will be of paramount importance for the years to come. The future depends ultimately on how well we fit together the supply and demand . . . the production and market halves of our economic strategy.

So much for the immediate future of the West Coast's lithograph industry. What lies just over the horizon? The West Coast's future lies in its rich and growing market made up of people with incomes well above the national average. It is true that the West's market is small in terms of the East and Midwest, but it is becoming increasingly attractive to business and industry, for it is now sufficiently large to support many types of industrial activities which previously were unfeasible. It is entirely possible that industrial expansion may boom, especially if foreign trade appears in volume, to such extent that the West Coast will attain the national average in the development of manufacturing.

It is reasonable to assume from past performance that the lithographing industry will help to lead the way toward making the West Coast one of the greatest productive areas in the nation. ★★



This is the oldest photograph on record of the predecessor organization of the LNA. Taken in Philadelphia, July 13, 1896, in the 100th anniversary year of the invention of lithography, the original photo today hangs in LNA's reception room in New York. Seated in front (left) is Louis Prang, called the father of the modern greeting card, and Arno Leonhardt (right). Seated in the second row (L. to R.) are: Col. F. Laing, Carl Edelheim, Richard Norris, A. F. Stecher, J. Hart, John Sartain, Chas. H. Hart, Esq., and A. B. Graham. In top row are O. A. Zabel (slightly forward), August Hofstetter, F. S. Holby, J. Ferguson, Joseph Hoover, Henry L. Hoover, L. R. Bergeman, Wm. Hart, E. Y. Landis, C. L. Fulton, W. H. Jarden, and George Hofstetter (slightly forward).

Lithographers National Association

Observes Sixtieth Anniversary Year

A TOTAL of 408 steam lithographic presses were operated by the 54 member companies of the predecessor organization of the Lithographers National Association during the first year of its existence, 1888-1889, a review of LNA records revealed last month. These firms, whose names appear in an accompanying column, represented an invested capital of nearly eight million dollars, and employed more than 6,000 persons.

To mark the occasion of its 60th anniversary, the Lithographers National Association, which this month is holding its annual convention, has issued a folder tracing the history of the organization through its early stages and various names, to the present time.

The preface of the first annual report of this group, The National Lithographers Association, dated October 12, 1889, states: "we feel justified in asserting an epoch has been created in the history of lithography in the United States which will have an important bearing on its future development and welfare."

The problems facing lithographic management during these intervening years continued to be similar year by year. The major points of interest through the years have been (a) the maintenance of a sound labor situation; (b) the fostering of lithographic progress and the protection against unfair exactions; (c) the observance, generally, of sound trade practices; and (d) the promotion of a better understanding of, and wider demand for, lithography.

The president of the organization in 1889, Julius Bien, in his recorded talks, discussed the demand for organized labor for uniform wage rates throughout the United States and Canada, and the establishment of a 53 hour working week; the evils of enticement of labor from present employment in another plant through offers of extraordinary and unwarranted pay; the tendency toward undue enlargement of production facilities with consequent depression of prices below cost of production in slack periods, resulting in keen competition for available business; the urgent need for tariff protection; the evils of commercial bribery; and the pride of lithographers in their aid rendered to science and impulse given to art and art culture through the faithful reproduction of the works of the masters.

"Still greater progress is possible," President Bien declared, "and no better means to this end can be found than in close association of those who are engaged in the various branches of our profession. The advantages in its better conduct through the interchange of the experiences of the members cannot be overestimated, and must accrue to the benefit of the entire trade. Our rivalry should be entirely confined to the ambition of reaching the highest eminence in our art, and no attempt should be made through restrictive measures, to interfere with the free and full development of every individual capacity." This report, made nearly 60 years ago, applies surprisingly well to 1948.

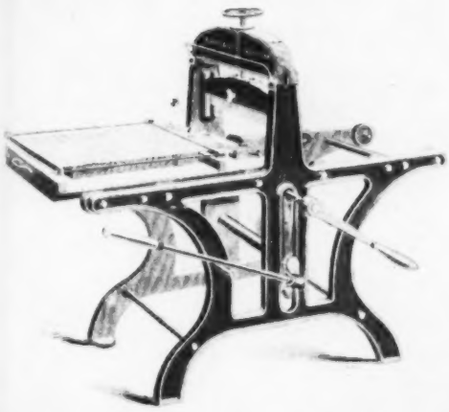
Developments through the years brought about various changes and in 1906 the association was incorporated under the name of the National Assn. of Employing Lithographers. (It is from this date that the annual conventions are numbered. Thus the 1948 convention this month is called the 43rd Annual Convention.) In 1926 the corporate name was changed to the present form.

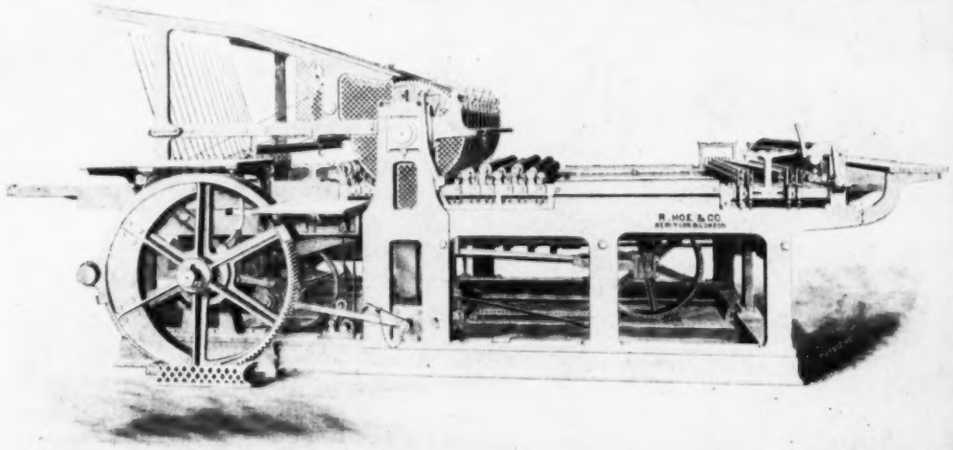
Since those early days the association has served through two world wars, times of prosperity, depressions, and the NRA, and today the LNA offers a wide range of services to its greatly increased membership.

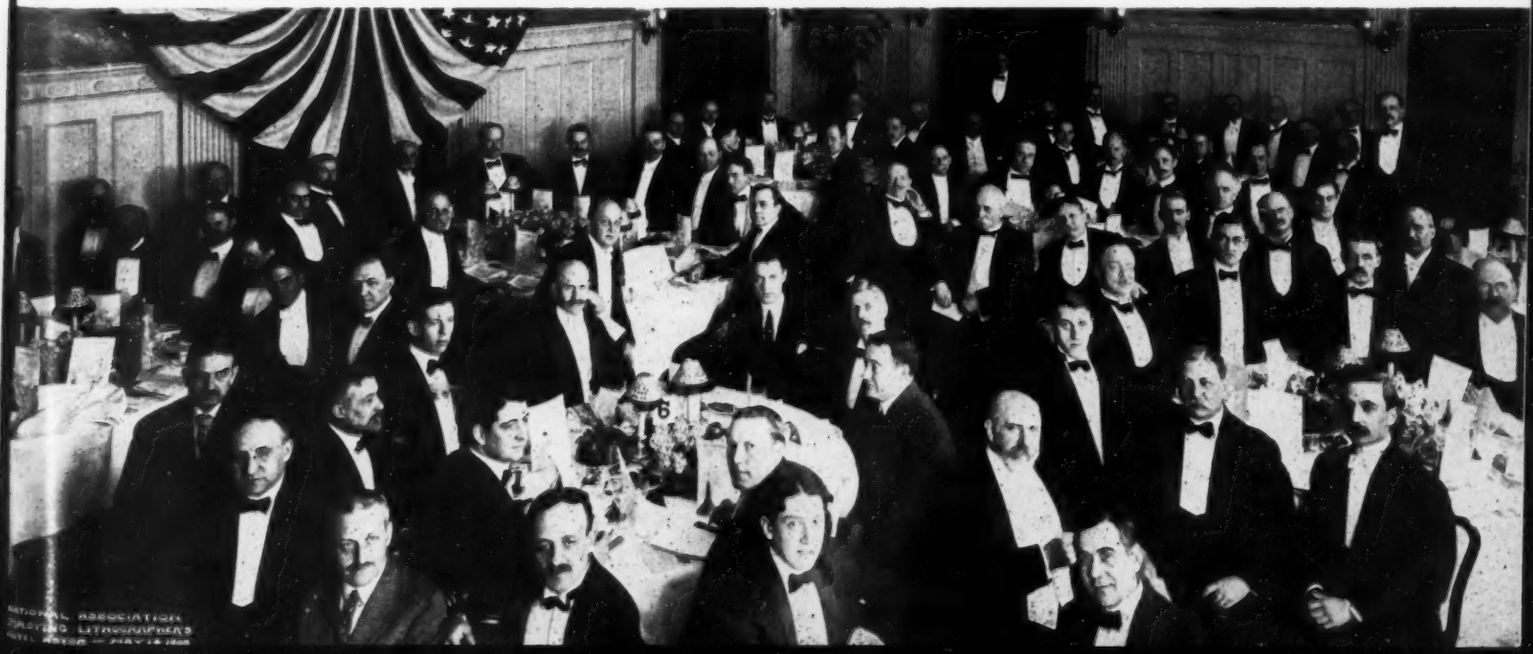
The LNA today is a cooperative, non-profit organization of employing firms operating lithographic equipment. Its work includes matters relating to legislation and government regulations as they affect the industry; to labor relations, wages, contract negotiations, employment; to costs and accounting; to the observance of sound trade practices; and to the promotion of the use of the lithographic process by printing buyers. Membership includes organized and open shop plants, operating lithographic equipment either alone or in combination with letterpress or other types. Membership fees are based on the lithographing activity alone.

Its controlling policies are set by a board of directors with 26 members, elected each year. A new rotating membership with limited terms of office is being inaugurated this year.

Left—This is the kind of hand press used by lithographers prior to 1869, before any associations were formed in the infant industry. Right—When the LNA began in 1888 this was the type of lithographic press in use. This machine, a steam flat bed press, was delivered by R. Hoe & Co. to George Schlegel of New York, in 1888 according to Hoe's records. It took a sheet 34½ x 48½". (Both photographs courtesy R. Hoe & Co.) Bottom—The National Assn. of Employing Lithographers, predecessor to LNA, meeting at Hotel Astor, New York, May 14, 1908. Can you identify any of these men?







The problems of the lithographic section of the graphic arts are different from those of the other graphic arts industries, just as they were in the early days of the association, and LNA specializes in these problems from a purely lithographic approach.

The LNA's labor relations service provides counsel for members on the "dos" and "don'ts" of sound and equitable labor practices. Emphasis is placed on staying out of trouble, but specific help is offered also for getting out of trouble. Contract information and wage compilations, maintained currently by this department of all classifications of lithographic workmen in all sections of the country, are available to LNA members. Legal counsel, and field assistance are offered to members in local negotiations when the need arises.

Another service of the association for many years has been its employment bureau which aids in placing experienced lithographic workmen in member plants. This placement service also covers superintendents, foremen, salesmen and junior executives. Experience records of more than 12,000 men are maintained in the association's New York and Chicago offices.

The LNA Budget Cost System, a practical system for both large and small plants, is widely used in the industry. Another part of the association's cost department activities is the assistance offered to members in the installation of a cost system or in the revision of current systems. Statistical information and specific facts on costs

(*Continued on Page* 38)

First Annual Report, Oct. 1, 1889

NATIONAL LITHOGRAPHERS' ASSOCIATION

Membership, and a Statement of the Capital, Presses, and Hands operated by them

	Capital	Hands	Presses
Bien, Julius & Co., New York, N. Y.	$325,000	200	15
Beaetty & Votteler, New York, N. Y.	38,000	45	5
Burford, Wm. B., Indianapolis, Ind.	125,000	150	5
Brett Lith. Co., New York, N. Y.	149,000	110	8
Century Lith. Co., Philadelphia, Pa.	76,000	44	4
Calvert Lith. Co., Detroit, Mich.	225,000	275	21
Compton Lith. Co., St. Louis, Mo.	55,000	69	6
Crump Label Co., Montclair, N. J.	35,000	30	4
Cosack & Co., Buffalo, N. Y.	495,000	323	13
Crocker, H. S. & Co., San Francisco, Cal.	65,000	48	6
Clarke & Courts, Galveston, Tex.	12,500	16	2
Chicago Bank Note Co., Chicago, Ill.	62,000	40	4
Craig, Finley & Co., Philadelphia, Pa.	30,000	38	3
Donaldson Bros., New York, N. Y.	400,000	290	14
Dunston, G. H., Buffalo, N. Y.	60,000	60	6
Dickman, Jones & Co., San Francisco, Cal.	90,000	65	6
Franks, J. W. & Sons, Peoria, Ill.	20,000	23	2
Frank, Jos. & Sons, New York, N. Y.	38,000	35	3
Forbes Lith. Co., W. H., Boston, Mass.	350,000	451	21
Giles Co., The, New York, N. Y.	200,000	225	9
Gugler Lith. Co., Milwaukee, Wis.	75,000	97	8
Gast Lith. Co., The Aug., St. Louis, Mo.	195,000	220	11
Gies & Co., Buffalo, N. Y.	400,000	261	12
Goes & Quesnal, Chicago, Ill.	75,000	55	5
Hughes Lith. Co., Chicago, Ill.	65,000	58	6
Henderson-Achert Co., Cincinnati, O.	55,000	120	8
Harrison & Smith, Minneapolis, Minn.	24,000	20	2
Harris, Geo. S. & Sons, Philadelphia, Pa.	800,000	400	26
Heliotype Ptg. Co., Boston, Mass.	38,000	65	3
Johns & Co., Cleveland, O.	75,000	62	6
Jones Co., The J. M. W., Chicago, Ill.	22,000	25	2
Ketterlinus Ptg. Co., Philadelphia, Pa.	160,000	140	6
Knauber, J. & Co., Milwaukee, Wis.	50,000	40	3
Leonhardt & Son, Philadelphia, Pa.	35,000	15	2
Milwaukee Lith. Co., Milwaukee, Wis.	100,000	95	10
Morgan, W. J. & Co., Cleveland, O.	100,000	75	6
Monasch, I., Minnneapolis, Minn.	30,000	24	3
Neuman, L. E. & Co., New York, N. Y.	100,000	72	8
Providence Lith. Co., Providence, R. I.	60,000	51	4
Pioneer Press Co., St. Paul, Minn.	30,000	25	3
Prang, L. & Co., Boston, Mass.	210,000	200	7
Rochester Lith. Co., Rochester, N. Y.	55,000	50	6
Shober & Carqueville Litho. Co., Chicago, Ill.	100,000	96	9
Stecher Lith. Co., Rochester, N. Y.	160,000	120	11
Schmidt Label Co., San Francisco, Cal.	165,000	95	10
Schumacher & Ettlinger, New York, N. Y.	725,000	275	21
Schmidt & Co., New York, N. Y.	51,000	42	6
Sackett & Wilhelms Co., New York, N. Y.	300,000	260	20
Trautmann, Bailey & Blampey, New York, N. Y.	110,000	92	8
Western Bank Note Co., Chicago, Ill.	100,000	87	5
Woodward & Tiernan, St. Louis, Mo.	200,000	27	5
Werner Lith. & Ptg. Co., Akron, O.	300,000	230	5
Welke, R. A., New York, N. Y.	20,000	18	2
Wilson & Wagner Lith. Co., Chicago, Ill.	20,000	16	2
	$7,856,000	6062	408



1925 the meeting of LNA at Briarcliff Manor, Bronxville, N. Y. in 1925. Note Maurice Saunders in center, front. How many others can you name?

MULTI-COLOR GIANTS



By Harry A. Porter

Vice-President in Charge of Sales
Harris-Seybold Company

Almost as many four-color presses have been delivered by the author's firm since V-J Day as were made prior to the war

OFFSET lithography IS big business. It has to be big business when so many huge four-color presses are in daily use throughout the world, and such a great demand exists for more. These 60-ton, sheet-fed giants, approximately 15 feet wide and 43 feet long, are capable of turning out many thousands of sparkling four-color impressions on sheets 50 x 69 during a quality production run—and most certainly represent a capital investment to the owner.

If there has been one single factor which has contributed more than any other to the remarkable growth and present high standing of the lithographic industry, it has been the constant never-ending search by the industry as a whole for better and more efficient ways of doing the job. Continuing growth demands even closer scrutiny of methods and operations—by lithographers, suppliers, and manufacturers.

Such developments as the first Harris and the first Rubel (which later became the Potter) Offset Presses at the turn of the century, the first two-color offset in 1920, and the first practical four-color offset press in 1931, are outstanding results of this never-ending search to which I refer. Of equal importance is the development work performed by manufacturers and suppliers of inks, papers, plates, chemicals, rollers and allied equipment.

Today, the tempo of the search is unprecedented and heralds an abundance of new developments for the graphic arts industry in general, and lithography in particular. In this post war era, the giant dam of war-time research is releasing a flood of new and basic findings for every science. Many of these, are finding their way into the Graphic Arts at the present time, and more are scheduled for later entry. However, all too many wonders of science get limited use only. They can remain unproductive curiosities, without apparent use, for long periods of time after their discovery. One obvious reason for this is that no one man can review or remember the endless stream of discoveries that pours out of research. So, the fitting together of isolated facts into useful patterns is often a slow, time-consuming process, much of which depends upon chance. For instance, a key to a problem in lithographic chemistry, might lie unnoticed in the literature of medical radiography. Success must wait until someone stumbles onto the key and fits it to the lithographic use.

But even if slow, progress in the graphic arts will certainly be steady. Lithography in particular, will thrive on the advances of electronics and chemistry, because the flexible nature of lithography stems directly from the flexible nature of these sciences. The same flexibility is reflected in the thinking of many men in the industry. For that reason the process is more likely than any other to take the greatest advantage of new methods on the horizon.

Obviously, many consider the completion of the first practical four-color offset press an historic milestone, an important step in the offset lithographic industry. It was, without question, a major undertaking.

In 1929 I saw a German four-color offset in Berlin. This was a press of medium size, with one large impression cylinder, about which were arranged four printing units. There were bearers, and the design of the machine made it difficult for operators to work rapidly and efficiently. Moreover, the work produced left considerable to be desired.

We at Harris-Seybold had been thinking in terms of four-color presses for several years prior to 1929, and

considerable preliminary engineering research had been devoted to the project. The need for such a machine by lithographers was urgent, for a four-color offset would greatly expand the productivity of the label, greeting card, and similar industries.

First Four-Color in 1931

Design work was begun on the Harris JT (38 x52″) four-color offset in 1930, it went into production in January 1931, and was shipped from the Cleveland plant August 29, 1931 to the Traung Label and Lithograph Company in San Francisco, now part of the Stecher-Traung Lithograph Corporation. The Stecher-Traung organization played an important role in the development of this machine and is still actively engaged in the never-ending search for better and more efficient methods.

The difficulties and problems encountered in the design of this first four-color were too numerous to list here. Perseverance paid off, however, as was evidenced by a letter written by Louis Traung in November of 1931. He wrote, "I have been dreaming of this press for the last ten years, and now I can see my dream has come true; and that such things as most lithographers did not believe possible are being accomplished."

Five more Harris JT presses were manufactured and delivered before newer models were designed a few years later. These four-color machines went to Western Printing and Litho Co., Racine, Wisconsin; Grey-Caine Book Manufacturing Company, Watford, England; National Process Co., New York; another to Strecher-Traung in San Francisco; and to Purnell's, London, England. All of these machines are operating efficiently today.

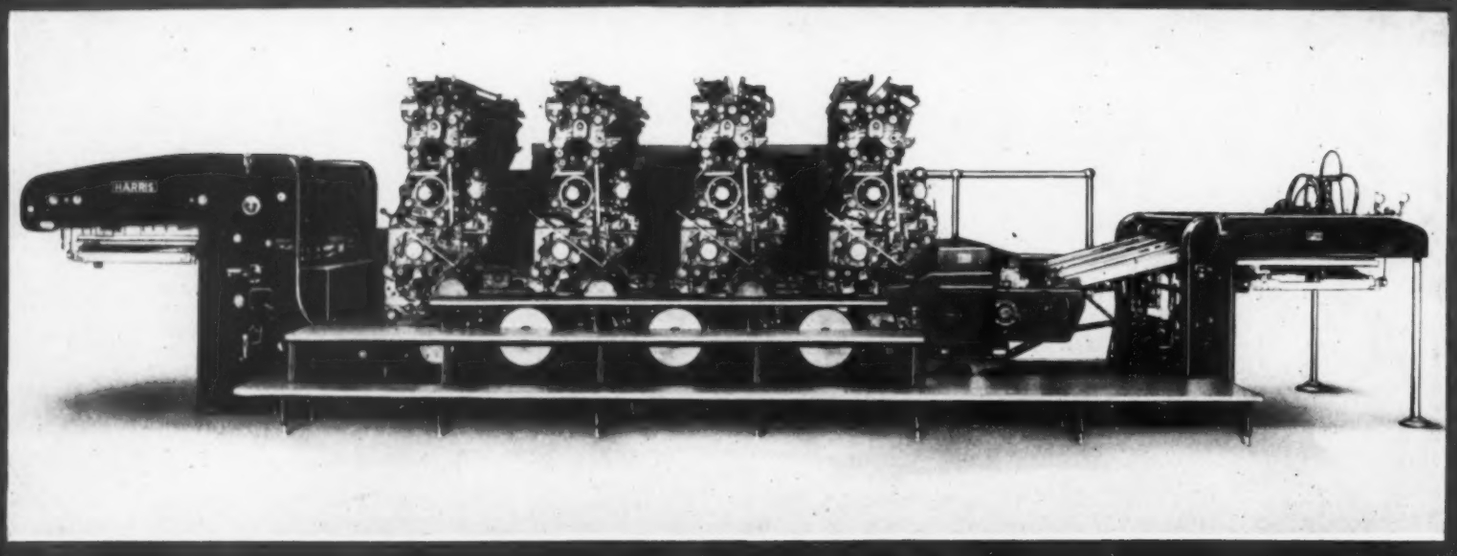
With the advent of the four-color press, new fields were opened up for enterprising lithographers. Labels, colorful juvenile books, maps, magazine covers, school books, greeting cards, and similar work were found to be ideally suited to four-color press reproduction.

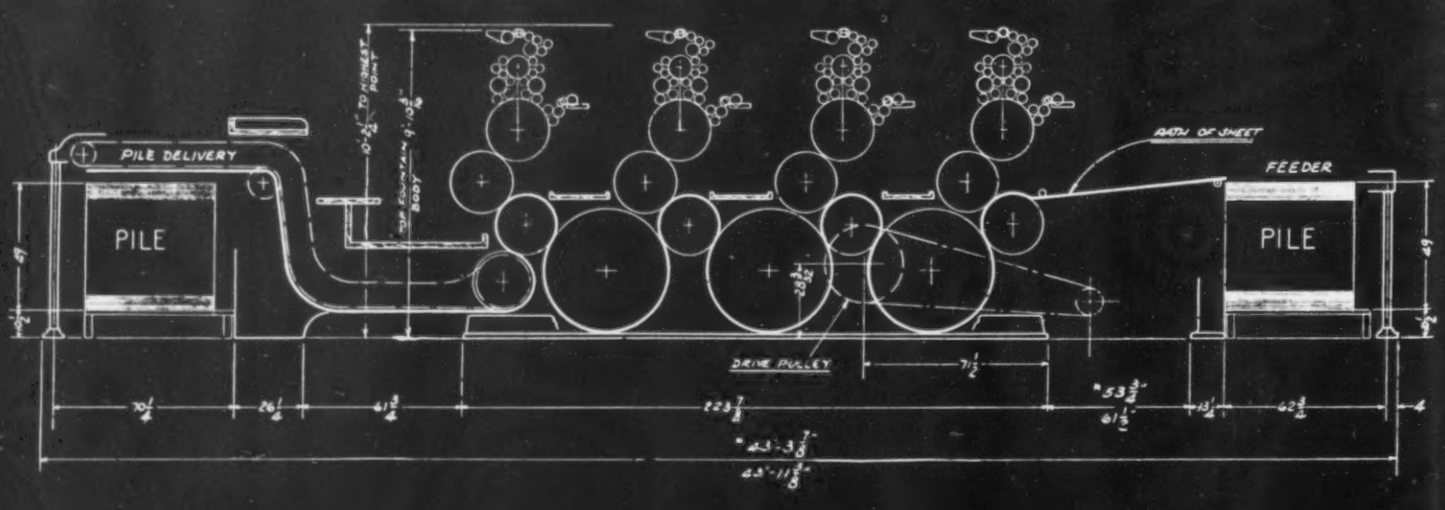
Since 1931, despite complete conversion to war work from 1942 to late 1945, more than 70 Harris four-color offset presses have been manufactured and put to work for industry.

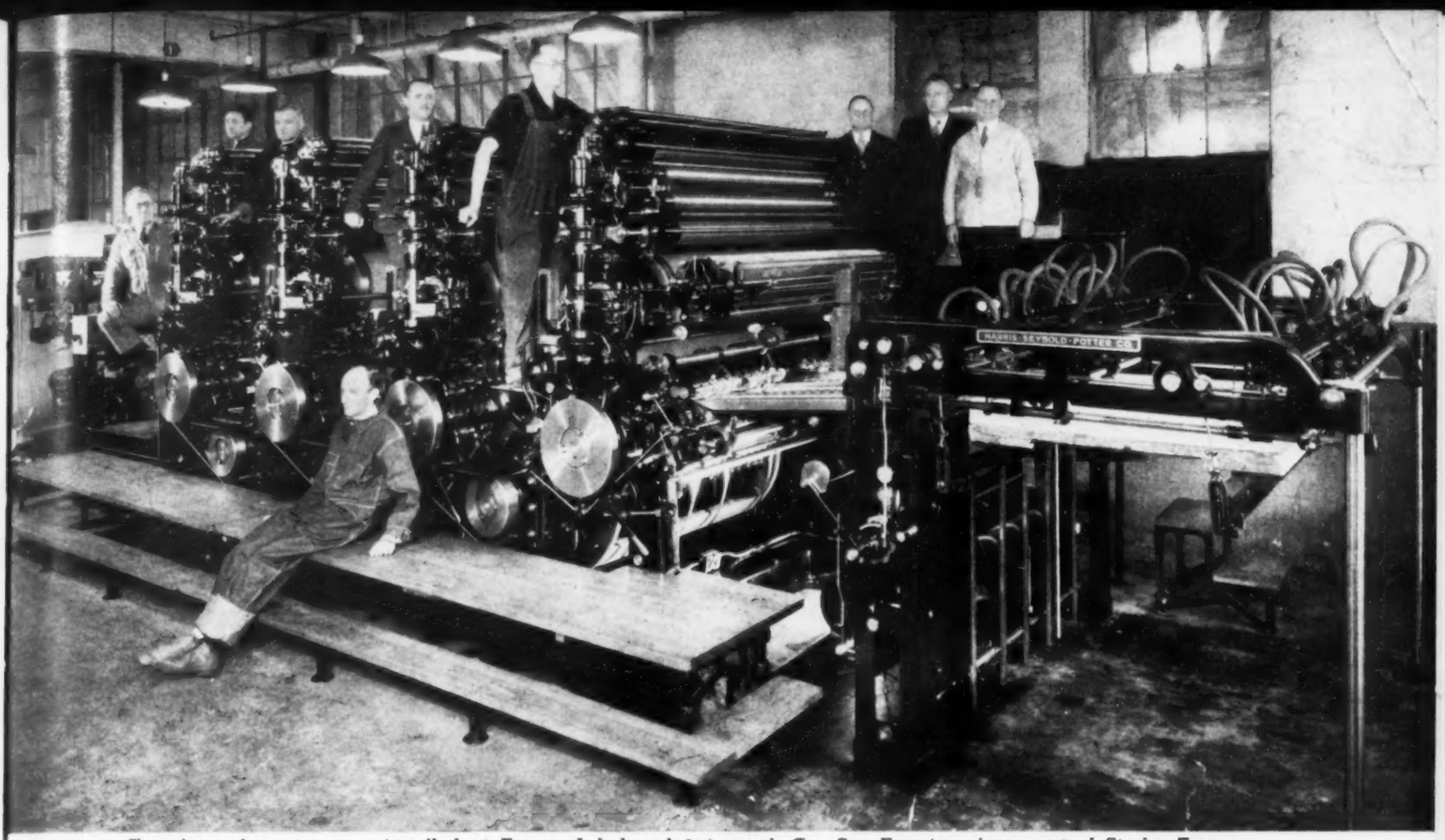
Mechanical Improvements

Postwar four-color presses incorporate improvements and design features that enable more precise control of register, moisture, inking, printing pressure, and greater production quality than ever before. The new Harris Models 458 and 472, (42 x 58) and (50 x 72), for example, repre-

A modern four-color Harris offset press, and, below, a side elevation of a Harris four-color. Heavy line shows path of paper through this 60 ton, multi-color giant. Machine is capable of producing 48,000 four-color sheets during an eight hour run. (Note that drawing and photograph show opposite sides of the press.)







First four-color press was installed at Traung Label and Lithograph Co., San Francisco (now part of Stecher-Traung Lithograph Corp.) This 1931 photograph shows (L. to R.) Frank Sheedy, Tom Lawler, then a Harris serviceman, Pete Dondero, Mike Gardner, Jack Kuhn, Charles Traung, Les Jackson, and Louis Traung. On the platform is Joe Machell.

sent some of the most forward steps in offset press development during the past ten years.

Gears in these new four-color models are shaved, resulting in quiet, smooth operation and longer life of the machine. These machines like other Harris offset presses, are equipped with stream feeders, and are designed to operate at speeds up to 6000 sheets per hour, depending on size and type of work being run.

Feeding and registering have been improved through the development and addition of a second feed cylinder and a new side register mechanism. This arrangement enables the principal registering and feeding-in devices, such as feed rolls, front stops, side register, etc., to be located above the feed table and well back from the press itself, where their operation can be observed and adjustments for different sizes and thicknesses of stock can be made efficiently. The side register mechanism, incorporating a pivoting action, compensates for sheets that are trimmed slightly out of square, and protects sheets from being marred or dented at point of register.

The new style inker is equipped with five small, rapidly revolving vibrating rollers, all of which change direction at different points in the cycle, resulting in better ink breakup and smoother distribution. Vibration is variable, from zero to maximum, and rollers are arranged to assure maximum inking efficiency. Use of the smaller rollers has also made possible a considerable reduction in the over-all height of the press. Each inking unit now has its own drive connection, direct from the gears on the transfer and delivery cylinders, taking the load away from the printing unit and resulting in increased life of cylinder gears.

The water fountain incorporates several new mechanisms. The speed of the pan roller is fully variable, enabling the operator to select any speed he chooses. The diameter of dampener form rollers has been increased to provide greater rigidity and more even contact with the plate, and squeegee rollers have been installed in place of wipers for better control of moisture at the ends of the form rollers. A new locking device holds the entire dampening unit securely in place, making it an integral part of the press and causing the dampening rollers to maintain constant contact with the plate during operation. All covered rollers are ball bearing mounted and bearings are packed in grease, eliminating the need for daily lubrication.

Adjustment of pressure between impression cylinder and blanket cylinder can be made from .005 to .035. A worm gear eliminates backlash and the possibility of losing the pressure setting.

Sheet delivery on these models has been greatly improved by the installation of a new sheet-slowdown system, and a sheet-by-sheet delivery pile lowering mechanism. Slowly rotating vacuum wheels which are adjustable in speed have been utilized to slow sheets down momentarily, eliminating smudging and crumpling. The lowering mechanism is adjustable in thousandths of an inch and is automatically controlled in terms of the thickness of stock being run. Sheet inspection has been facilitated by the installation of a device which permits removal of sheets without disturbing the pile.

(*Continued on Page* 111)

LNA PROGRAM

THE tentative program of the 43rd annual convention of the Lithographers National Assn., The Greenbrier, White Sulphur Springs, W. Va., July 21-24, was announced at presstime, as follows:

Wednesday, July 21

Morning—Labor Relations Review and Forecast.

Noon—Annual Bank Stationers luncheon and meeting. All lithographers engaged in bank stationery production are invited, no membership requirements. Discussion to include a presentation of survey results on press production costs in bank stationery plants, the expansion of litho press capacity in the field, and facts on salesmen's compensation and expense allowances in the bank stationery field.

Afternoon—No regular session, but probably a discussion period with questions and answers supplementing the morning session.

Thursday, July 22

Morning—Presentation of results of the LNA survey on press hourly cost rates, on press capacity, on press expansion from Jan. 1, 1947 to May 1, 1948, and on planned expansion May 1, 1948 to July 1, 1949.

Data will be broken down into three groups:

1. New York, Chicago and San Francisco
2. 10 other major litho centers
3. All other cities and towns.

There will also be a panel discussion on technical developments.

Noon—Luncheon for old and new LNA board members, and election of officers.

Afternoon—Session on education and training as related to the production manpower problem in lithography.

Friday, July 23

Morning—Annual LNA business meeting.

Noon—Meeting of the new LNA board of directors

Afternoon—Beginning of the annual golf tournament.

Saturday, July 24

Completion of the golf tournament.

Speakers and later developments on the convention sessions will appear in the lithographed programs available at the registration tables.

LNA Observes Sixtieth Anniversary

(*Continued from Page* 34)

and taxes are included in this service. In the past the association has published numerous statistics relating to lithographic hourly cost rates. The cost department is currently concluding industry-wide surveys of lithographic press hourly cost rates and of lithographic press capacity as related to product lines. Reports of these surveys are to be made at the convention this month.

The mass of regulations coming out of Washington during the last few years have been carefully sorted and analyzed by LNA and copies and comments have been forwarded to members as part of the regular bulletin service. At the same time a continuing program of guarding against harmful or discriminatory regulations or legislation is being carried on.

The tariff program has as its primary objective the protection of the industry against unfair competition from foreign countries with low wage and living standards. This program includes a close check on all questionable imports of printed material to determine proper tariff classification or valuation under the law. Cases of alleged improper classification or valuation with respect to lithography are carried to the Customs Court if necessary. Over 1200 such cases have been processed and the LNA position has been sustained in about 90 percent of them.

The educational department of the LNA is a publicity and public relations bureau carried on for the industry as a whole and benefits members and non-members alike. Its function is to place before buyers of printing suggestions and reasons why and when lithography can best solve their sales and advertising problems, and also to give to member lithographic firms information and ideas helpful in promoting increased use of lithography. In normal times over 250 business publications are regularly offered news releases, photographs and articles dealing with the use of lithography, and much of this material is published. This department has also made available to qualified teachers of marketing and advertising teaching material on the lithographic process. In 1946 it published the folder "Lithography's Place in Printing Production" now widely used in courses of advertising production in colleges, advertising clubs, and other places where such training is offered. Since first offered almost 50,000 copies have been requested, including 7,500 copies requested by advertisers and their agencies. LNA members have found this material helpful in sales training and in customer relations programs. This folder is still one of the most popular items issued by the educational department.

During the war the services of the LNA were converted to the urgent needs at hand just as the production of lithographic plants was converted to meet the demands of war. The story of the production of hundreds of millions of war maps by lithography is well known. But only recently has it become known that LNA was actively cooperating with the Army Map Service as far back as 1938 in the study of the problem of quickly mobilizing the productive capacity of the lithographic industry to meet possible emergency requirements. Other wartime activities included arranging for the "toll rolling" of zinc, the avoidance of "end use" restrictions on lithography's use of paper, lithographic essentiality ratings, and assistance in the production of ration banking forms for the OPA.

The president of the association is George W. Hall, president of the Western Lithograph Co., Los Angeles; vice president, Randolph T. Ode, Providence Lithograph Co., Providence, R. I.; and treasurer, George Kindred, Kindred MacLean

(*Continued on Page* 123)

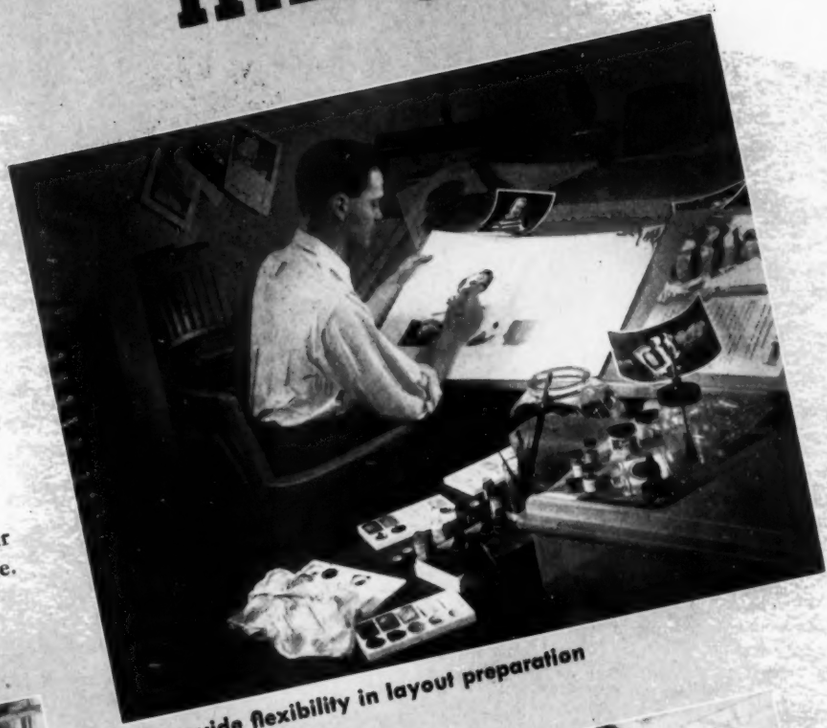
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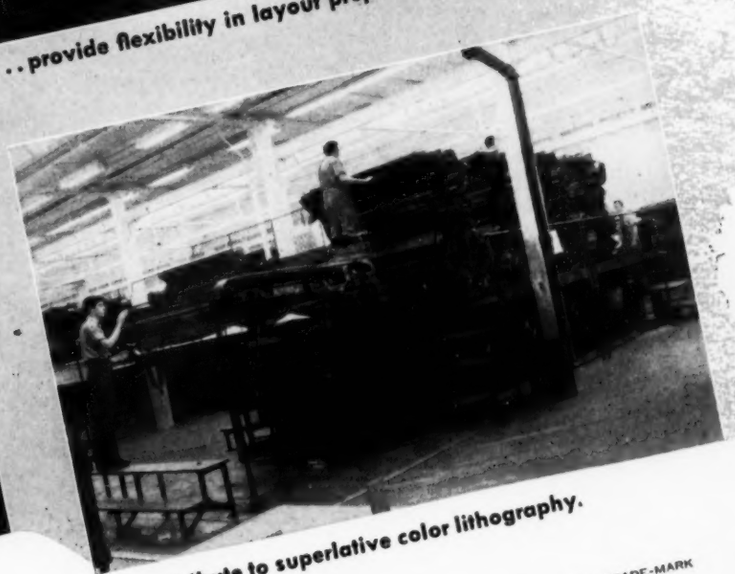
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Important Features are Sometimes Hidden

● When you hold a sample sheet of Chillicothe Offset between your fingers, you can sense immediately that here is a fine quality paper stock.

But the eye alone can never measure the perfect shade of white for faithful color reproduction. Chillicothe White is the result of the recommendations of leading offset printers. It supports every color without change. It's white for the press—bright for the press—right for the press.

Another hidden value of Chillicothe Offset is the built-in moisture content that makes for perfect register —guards against shrink, stretch, curl, and lint.

It invites worry-free realistic reproduction without exacting a premium in printers' skill.

Maker of a distinctive line of fine papers for many uses, including such distinguished stocks as

LOGAN AND ADENA OFFSET AND BOOK

CHAMOIS TEXT • CHILLOTINTS

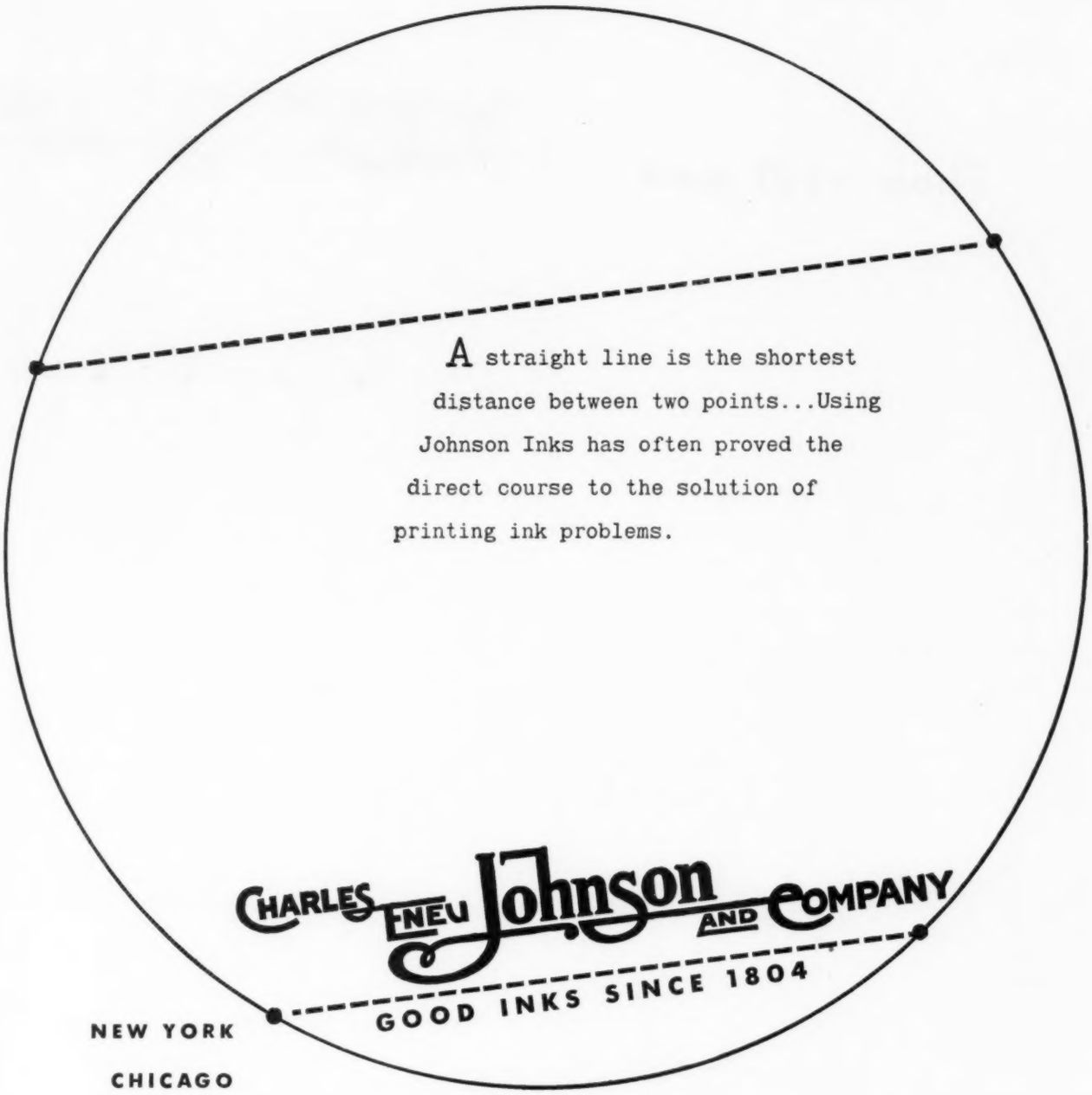
GREETING CARD PAPETERIES

—ask us about them

"Chillicothe Papers— make the best impression"

THE CHILLICOTHE PAPER CO.

CHILLICOTHE, OHIO



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ST. LOUIS
CLEVELAND
DETROIT
BALTIMORE
KANSAS CITY
PITTSBURGH
ATLANTA
DALLAS

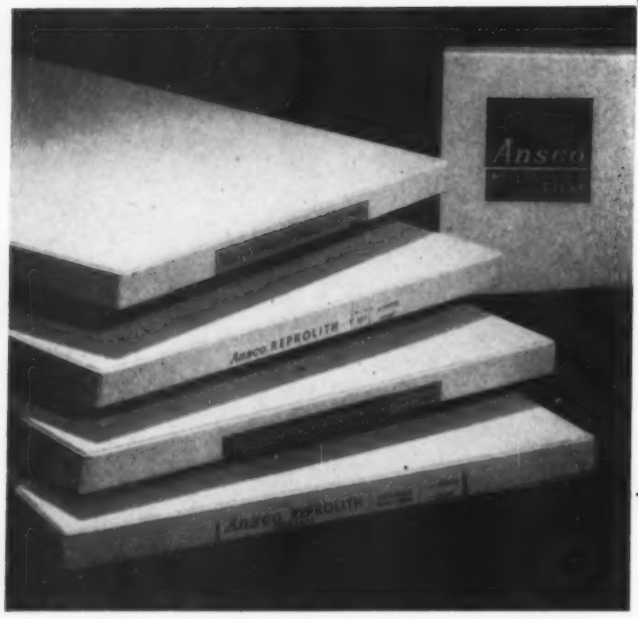
10th and Lombard Streets, Philadelphia, Pa.

Their skill and talent is expensive



Picture taken at the United States Printing and Lithograph Company

The artist at the far right has been in lithography for 20 years. The one second from the left has just come out of his time. Both of them, together with their fellow workers, represent a sizeable payroll item.



That's why this is more important than it seems!

To many buyers and foremen, the selection of film seems like a pretty routine, unimportant business.

And yet, by getting the most out of film, you may well be able to reduce the demands on high-priced retouchers, and utilize their time to better advantage. . . . That's why it's important to know if you are getting all you can from film.

For example, did you know that Ansco Reprolith Films have a high contrast that produces whites and blacks that all but guarantee sharp plate images?

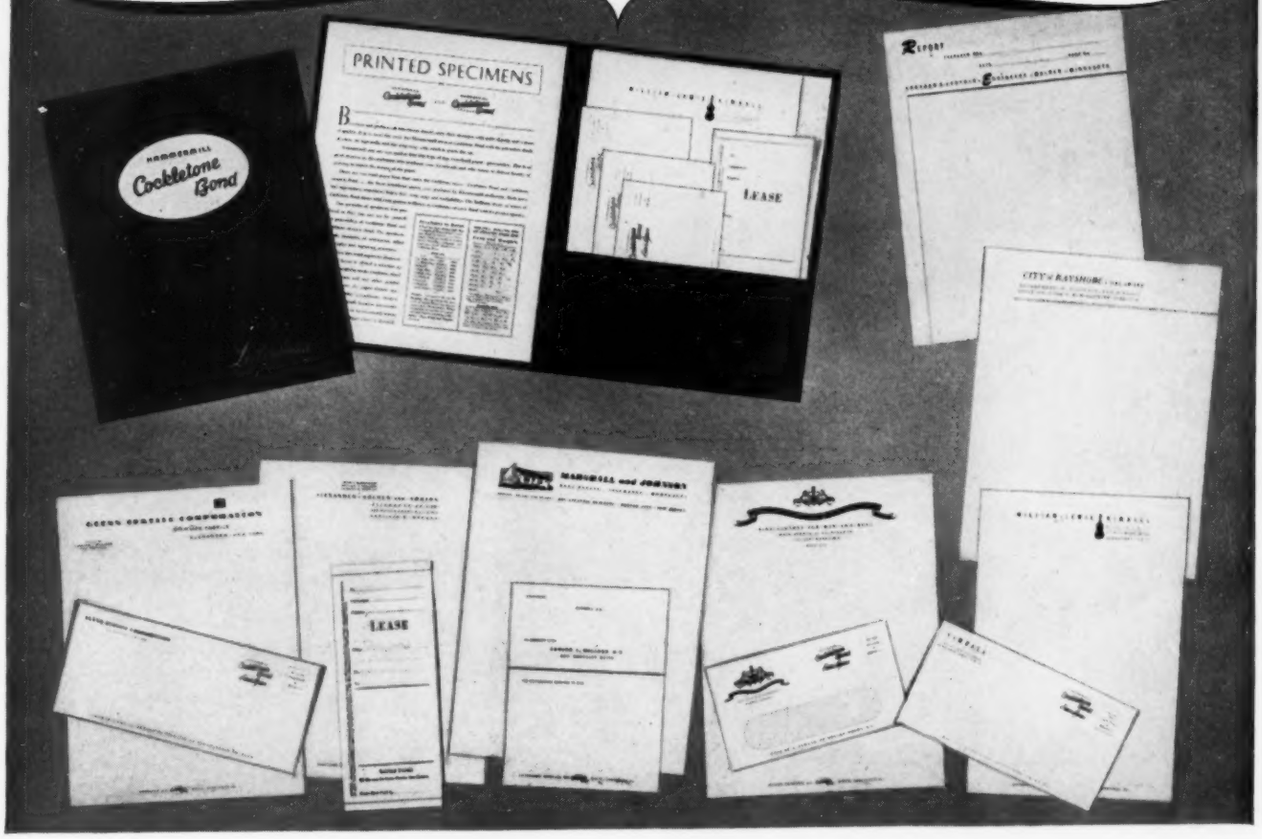
The emulsion surface of Reprolith Films is tough, for ease in scribing—extra safety in handling.

In actual use, it has been demonstrated that Reprolith Films take well to flashing. These films have fine dot-etching qualities.

The Ansco Graphic Representative can point up more of the advantages of Reprolith Films. He can also show you how these four films can be used to best advantage in your shop. Ask him. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation.

ASK FOR *Ansco* GRAPHIC ARTS PRODUCTS

Send for this *Free* Hammermill Portfolio



See why *Cockletone Bond* "sells itself"!

In the picture above, the new Hammermill *Cockletone Bond* Portfolio (upper left) has been opened to show the inside spread, including the pocket of printed specimens. At the right and bottom these fine examples of the graphic arts have been spread out to suggest the wide variety of uses for which you can confidently recommend this handsome, tub-sized air-dried paper.

You will find this Portfolio a very impressive selling aid when discussing a stationery job.

Examine *Cockletone Bond* yourself. Note the "heavier feel," the crisp crackle and snap that add sparkle and distinction to good design and press work.

It is these qualities, plus the way this paper feeds and takes ink on the press, that have given *Cockletone Bond* such an enthusiastic list of users in just one year.

Send the coupon for the Portfolio. See why *Cockletone Bond* "sells itself."

And send for this sample book



Send this coupon now

HAMMERMILL *Cockletone Bond*

Hammermill Paper Company, 1613 East Lake Road, Erie, Pennsylvania
Please send me—FREE—the *Cockletone Bond* Portfolio and include a sample book showing *Cockletone Bond* in all weights for letterhead use.

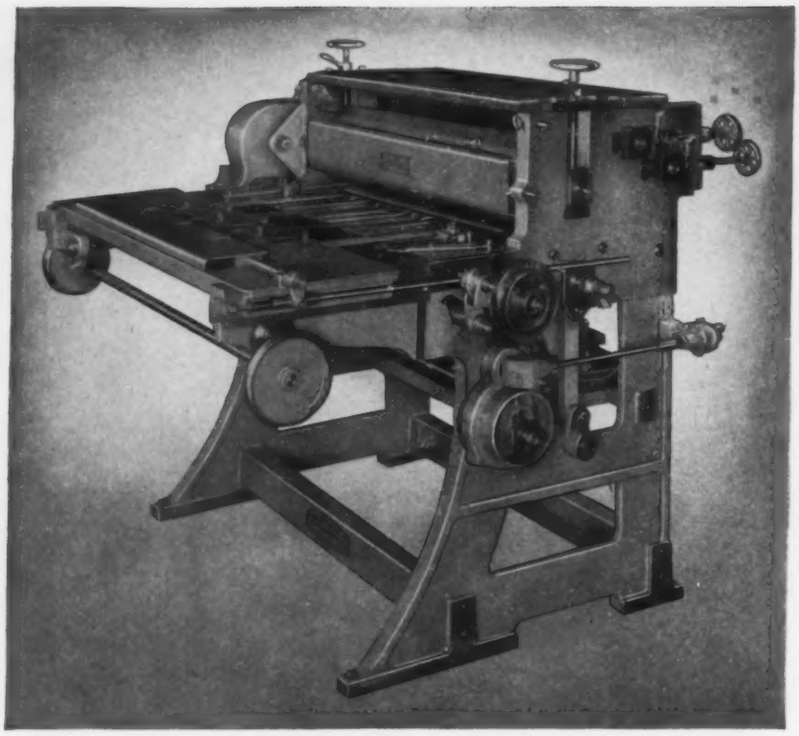
Name_____ Position_____
(Please attach to, or write on, your business letterhead)

Speed

Precision

Quality

Durability



The Wagner Magnetic Spot Coating Machine

Speed for higher and more economical production . . . precision register and coating thickness to meet highest quality standards . . . durability to serve you well, long after the original cost is wiped off your books . . . you obtain all of these features in the Wagner coating machine. Continuing engineering improvements and refinements, resulting from the years of know-how of Wagner engineers, make these machines a "must" for modern metal decorating plants.

This machine coats, varnishes, or lacquers metal sheets over the entire surface, or leaves desired areas or strips bare for later soldering or processing, and provides accurate register at speeds up to 4500 sheets per hour. It is equipped with permanent type magnetic rollers, and residual magnetism has been eliminated. The Hormel Micrometer Adjustment—patented and exclusive on Wagner coaters—assures quick and accurate setting of rollers and uniform control of coating film thickness.

Send for the illustrated catalog describing the Wagner line, including ovens, plain coating machines, proving presses, lift and pile feeders, turntables, transfer equipment, tin plate cleaning machines, and auxiliary equipment. Call in a Wagner engineer to discuss your metal decorating equipment requirements.

NS NATIONAL-STANDARD Company NILES, MICHIGAN

WAGNER LITHO MACHINERY DIVISION

NATIONAL-STANDARD COMPANY

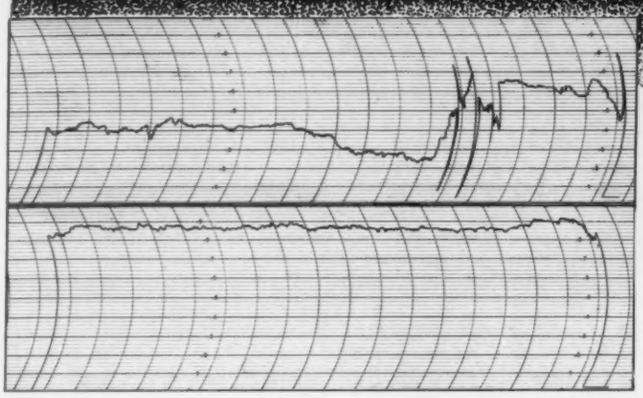
Harborside Terminal
Unit 3

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34 Exchange Place
Jersey City, N. J.

Extreme STEADINESS of LIGHT VOLUME!

AND CONSTANT COLOR TEMPERATURE
... essential to production of high quality work ...



Are yours with

GRAFARC

FULL AUTOMATIC HIGH INTENSITY ARC LAMPS



Variation of light intensity in the Grafarc is at a minimum as a result of the use of a current-controlled feed motor and the almost complete shielding of the arc from drafts.

The top graph shows fluctuations in the visible light energy during a four minute operation with a conventional flaming arc lamp.

The bottom graph shows fluctuations in the visible light energy during a four minute operation with the Grafarc.

HERE'S *POSITIVE PROOF* THE GRAFARC SAVES YOU MONEY

This efficiency is largely attained through the use of an easily cleaned, silvered glass, diffusive reflector.

The Grafarc was especially designed for all photo-mechanical reproduction processes. If you are using your present lamp as little as 15 hours a week your savings during a year dictates that you purchase Grafarc lamps NOW! You not only start important savings but furthermore immediately begin to reap the benefits of better control and the resultant improved standards of workmanship . . . The Strong Grafarc assures exceptional steadiness of intensity and color balance of light output . . . The optical system is so designed that uniform illumination can be provided on any work from 8″ x 10″ up to billboard size. The Grafarc eliminates the illumination variable in the accurate control of densities. Exposures can be made by a simple timer.

The burning away of the carbons is compensated for by means of a variable speed carbon feed motor, which maintains a constant arc gap length. A meter and dial switch are provided as a means of indicating and compensating for any changes in line voltage.

PRINTING LAMP

● Comparison table based on printing a certain number of identical jobs with each lamp.

LAMP	TOTAL COST TO PRINT JOBS
Strong—Grafarc 95 amp.	$ .97
Lamp A—dual 45 amp.	1.88
Lamp B—90 amp.	3.05
Lamp C—50 amp.	7.83

CAMERA LAMP

● Comparison table based on exposing a certain number of identical jobs with each lamp combination.

LAMP	TOTAL COST TO EXPOSE JOBS
Strong Grafarc (2 used)	$1.02
Lamp D—35 amp. (4 used)	2.65

Use this coupon for convenience in obtaining literature

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Please send free literature and prices on the new Strong Grafarc High Intensity Arc Lamp.

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ANNOUNCING

PANTHER OFFSET BLACK

HERE'S A SENSATIONAL NEW OFFSET BLACK — DEEPER, RICHER, BLACKER

It's Lewis Roberts' PANTHER OFFSET BLACK 03900 — specially developed to meet the needs of the lithographic industry.

This new ink is designed to bring out the full beauty of black and white halftones. It prints type matter sharper and cleaner — provides added contrast which makes for easier, more pleasant reading.

PANTHER OFFSET BLACK can help you produce finer lithography — the kind that pleases even your most particular customers. It runs smoothly on the press, steps up production.

Try this remarkable new ink on your next job. You'll be pleased with the results. Remember! Ask for PANTHER OFFSET BLACK 03900.

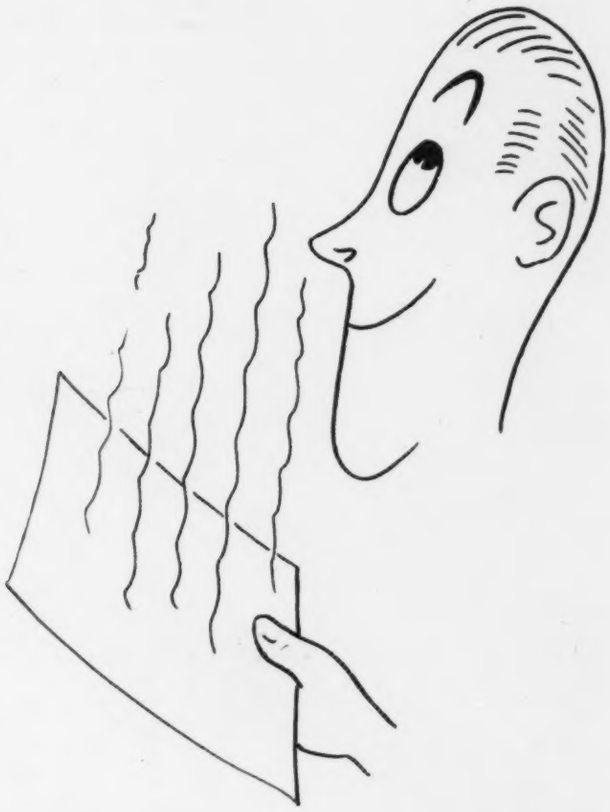
LEWIS ROBERTS, INC.

FINE PRINTING INKS
PRECISION OFFSET INKS

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NEWARK 5, N. J. • BRANCHES AND DISTRIBUTORS IN 20 CITIES

Perfumed Ink



Old idea is beginning to get a new play in advertising. Wide open market for specialty houses whose pressmen don't mind a little perfume in their clothes

WHEN the *San Francisco News* ran a perfumed advertisement recently for Bombi Inc, to publicize their perfume, Black Magic, the results are reported to have been sensational. The Emporium, one of San Francisco's large stores had its stock cleaned out in short order and had to bring in two shipments by air to meet the heavy demand. A small amount of the essence on which the perfume is based was incorporated in the ink for that particular section of the newspaper in which the advertisement appeared.

A report of this perfume advertising stunt was picked up from the lively advertising column, "Lines and Linage," conducted by Charles M. Sievert in the *New York World-Telegram*. Mr. Sievert points out that the idea was toyed with before the war, but that it really sparkled with full success in the West Coast trial. As a matter of fact, the idea was not only toyed with, but was used on numerous occasions in the pages of *The American Ink Maker* more than twenty years ago. It also has been used from time to time in convention issues of *Modern Lithography*, which is affiliated with *American Ink Maker*.

The original purpose of perfumed ink was two-fold. First the main objective was to eliminate the usually unpleasant odor of both ink and paper coating. Any perfume which would cover these odors was suitable. In actual practice, however, it was found that not too many of the perfuming materials worked satisfactorily. Sindar Corp., a division of Givaudan-Delawanna, Inc., New York, large producers of perfuming materials have done extensive development work on this problem for many years along with investigations on rubber, leather, paint, and other materials which in themselves do not ordinarily have a pleasant odor. Today, they sell a line of perfuming materials especially designed to cover ink odors.

The second idea in ink perfuming which has developed numerous ramifications is that used in the San Francisco advertising stunt, to simulate the odor of the materials being offered for sale. These latter ideas have been mostly confined to folders, blotters, and other small advertising pieces with very little work done in the way of newspaper or magazine advertising. Possibly, the technical difficulties in the latter type of publications might tend to temper enthusiasm in this field. Reports have been heard of orange and lemon products, carrying the odors of these fruits, ladies apparel carrying perfumed labels, florists' direct-mail pieces perfumed with floral odors, and others. In some cases, the perfume is a part of the ink used to print the wrappers or labels. In other cases, especially where a porous paper stock is used, the odor is imparted to the item after printing merely by storing for a day or two in closed chests or closets with open containers of the perfuming material. Mr. Sievert points out that a coffee house once tried to get the aroma of freshly-brewed coffee into the printed pages, but he does not mention with what success.

A recent issue of "Printed Words," external house magazine of Von Hoffmann Press, St. Louis, came out with a full color reproduction of peach blossoms on its front cover, combined with a peach blossom odor.

(*Continued on Page* 111)

DO IT THE EASY WAY!



IT takes a whale of a lot of thinking and knowledge to construct a display piece that will be economical to produce, adaptable to copy requirements, simple to install, effective in use . . .

DO IT THE EASY WAY!



Use Arvey's creative facilities to sell the job for you! Let the Arvey creative staff dream up a practical and efficient piece to fit the needs of your customer. Let Arvey designers build a full-size dummy. Let it help sell the job for you! Then give Arvey the job to mount, finish and distribute. **You'll like the service!**

PLUS an **exclusive dual-manufacturing** service that permits split production on a single job. Arvey's two largest and best-equipped plants in the industry furnish immense, **simultaneous** production.

Consult us now on your next jobs. Dummy constructions and quotations, promptly, without obligation!

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Ask for details today!

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The World's Largest Mounters and Finishers of Advertising Displays Since 1905

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SUperior 1448

Matchless Moments with Oxford Paper — by Tony Barlow



PROBABLY your next printing job won't have quite as many folds as an accordion. But no matter how many folds it does have—accordion, French or just a simple fold—when you specify Oxford Mainefold Enamel, you can be certain your choice of this superior letterpress paper will mean quality results.

For Oxford Mainefold Enamel combines bright, white color and uniformity with exceptional folding strength. Its fine printing surface means you'll get clean, sparkling reproduction—in black and white or color, from type or half-tones.

The *fold*ability of Mainefold Enamel—combined with this fine *print*ability—makes it your best bet for letterpress-printed folders, flyers, envelope stuffers, brochures, etc.

A top-quality paper like Mainefold Enamel—skilfully combining printability and folding strength—is characteristic of Oxford's line of papers. For *craftsmanship,* backed by years of experience in making fine papers and by a completely-integrated mill, always assures you of papers that are *right,* when you specify Oxford.

For practical suggestions that will help you obtain better printing results on any job, consult your Oxford Paper Merchant—*ready to serve you* in any of 48 key cities coast to coast.



Oxford's line includes: Polar Superfine Enamel, Maineflex Enamel Offset,* Maineflex C1S Litho, Mainefold Enamel, White Seal Enamel, Engravatone Coated, Carfax English Finish, Super and Antique, Aquaset Offset and Duplex Label.

**Maineflex does for offset and gloss-ink printing what Mainefold does for letterpress.*

OXFORD PAPER COMPANY

230 PARK AVENUE, NEW YORK 17, N. Y.

MILLS at Rumford, Maine and West Carrollton, Ohio — *WESTERN SALES OFFICE: 35 East Wacker Drive, Chicago 1, Ill.* — *DISTRIBUTORS in 48 Key Cities*



The firm bought this commercial garage and transformed it into a modern lithographing plant.

Schultz Litho Now Operating In Modernized Chicago Plant

By H. H. Slawson

THE story of the Schultz Lithographing Co., Chicago, is the story of a man who started out with one small press in the basement of his home and kept going on from there until, 22 years later, he now has his own building, containing 26,500 feet of floor space, 60 employees, five presses and "everything just the way we want it."

In 1926 in an effort to supplement his income from a daytime job in another field, Herman Schultz put the little Harris S4L press into a corner of his basement and worked there on his "night shift." For a long time he had only one good customer. Then came the stock market crash, and business thereafter, both day and night, got bad—very bad, he says.

Instead of giving up, however, Mr. Schultz decided it was a good time to start a lithographing business in earnest. At 2230 N. Racine Avenue, he opened up a small shop, where, despite adverse economic conditions, his patronage grew until in 1938, it became necessary to look for larger quarters. In his second location at 231 Institute Place, near the downtown business district, his business still kept growing until the time came to look again for larger quarters.

Current conditions and construction costs ruled out the idee of erecting his own plant, so Mr. Schultz compromised by purchasing the structure at 1240 Morse Avenue, into which he moved last October. Formerly used as a commercial service garage, this new home of the Schultz Lithographing Co. has been remodeled into an attractive and efficient lithographing plant.

From accounting offices, salesmen's conference room, and plant management quarters, right on through to the loading dock, everything is just about the way the proprietor wants it—or it will be when the last brushful of white paint is applied to the workroom walls.

To the battery of three big presses which were brought along from the former location, Mr. Schultz has added two more, a Harris 42 x 58 and a 17 x 22. Erection of this latter started in May and will round out the set of three two-color and two single-color presses. And when more presses are needed there is ample space for their future installation.

Camera and platemaking equipment were brought along from downtown and among new equipment added is a Rutherford photocomposing machine, taking a 50 x 70 plate, installed in a room by itself, which can be automatically converted into a dark room. There is a fireproof vault for storing negatives.

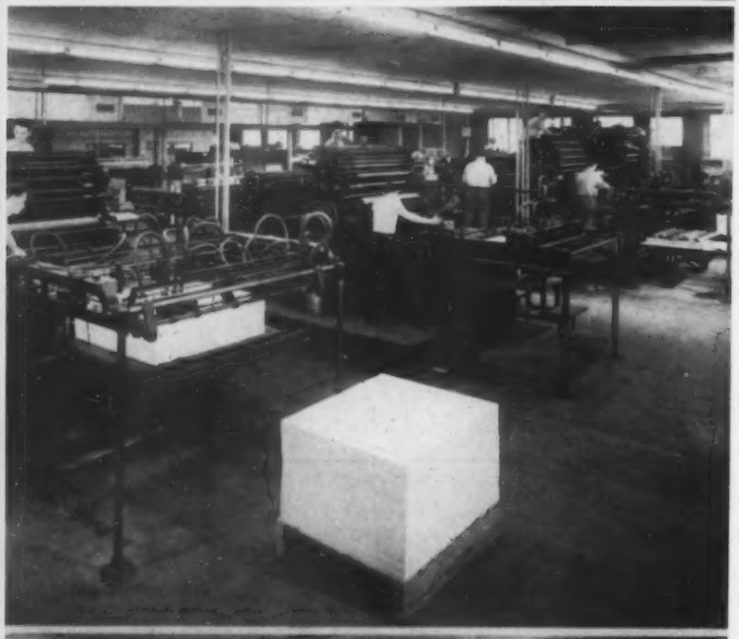
Mr. Schultz is proud, too, of a new slot hole perforator which handles a 64-inch sheet. "We built it ourselves," he explained, especially to handle mailing card inserts used in enormous quantities by one of the big mass circulation magazines.

The new plant's loading dock is housed entirely inside the building. It will permit a 40-foot truck to back in until it contacts a movable platform that can be elevated or lowered to the exact height of the truck's floor. After transfer of the load from the truck, this platform is dropped to the building floor level where an electric automatic transtacker of two tons capacity takes charge and whirls it off to delivery points around the plant.

All paper stock arrives on skids which permits complete mechanical



The new photocomposing machine is in a separate room which can be converted automatically to a darkroom.



New additions to the Schultz pressroom include a Harris 17 x 22" and a 42 x 58".



The bindery includes a new 64" slot hole perforator which Schultz built.

handling and stacking with considerable saving in outlay of physical effort and man hours.

Notable throughout the plant and particularly in the pressroom is the provision for adequate illumination. Some 240 40-watt fluorescent lamps provide light of daylight quality over the five presses, and to insure that the standard light level never varies, a continuous maintenance program calls for replacement of the tubes every six months, even though they are not completely exhausted.
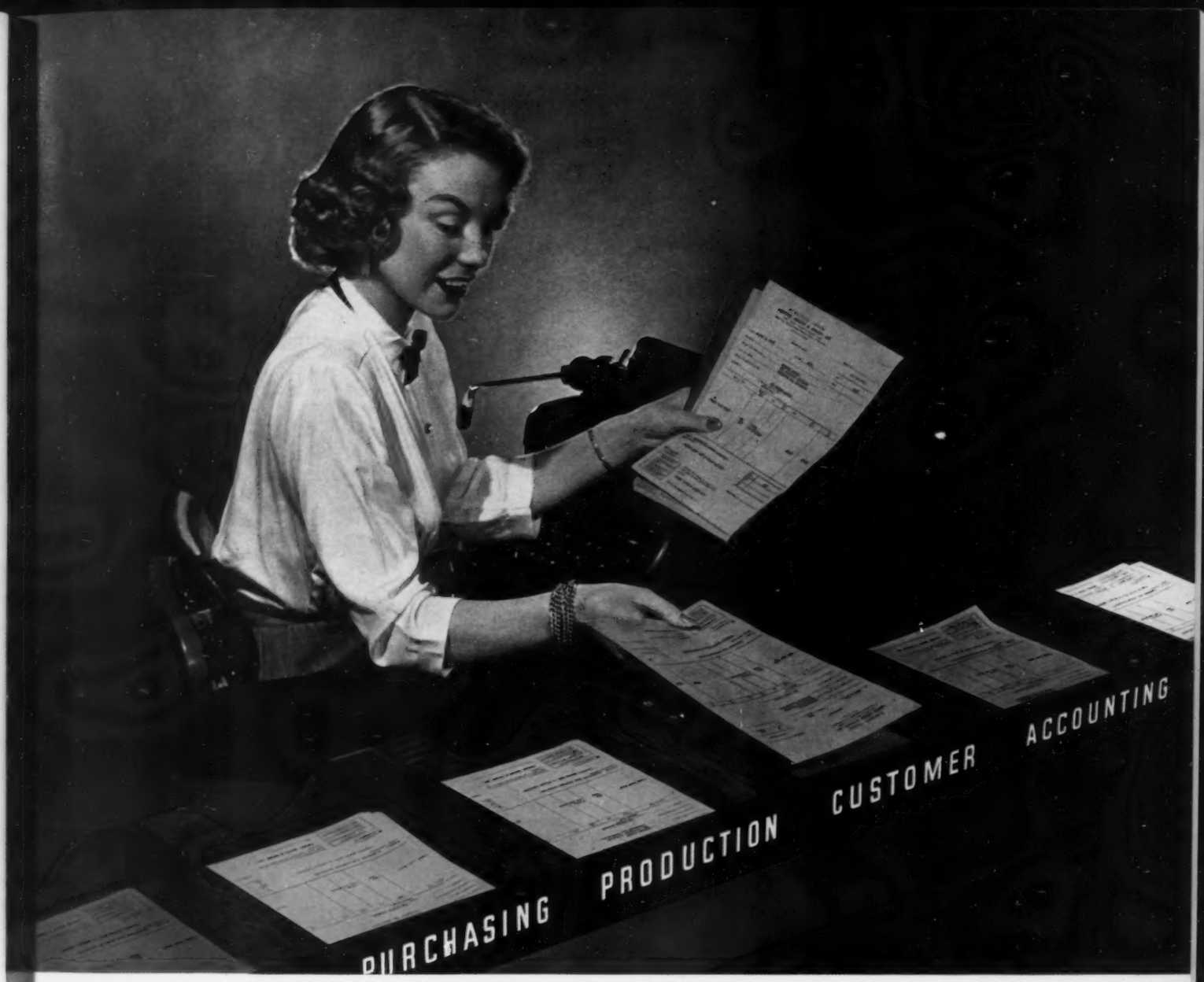
Another feature is the air conditioning system, a General Electric 60-ton capacity outfit, which takes in 20,000 cubic feet of air per minute, filters, cools or heats, and humidifies the air and drives it throughout the entire building, under thermostatic control in six varying zones. A temperature of 76 degrees is maintained, with a 45 to 60 percent relative humidity. Water consumption by the compressors totals 10,000 gallons per hour. For proper seasoning of all paper stock, bales are opened and the paper suspended from racks before use until it attains room humidity conditions.

A 4-inch layer of insulating material was placed under the roof and a 6-foot air space between roof and the ceiling of the plant further serves to maintain economic heat control over the extensive area.

Early plans for the new plant did not vision an air conditioning system. New provisions of the municipal building code, however, require forced air ventilation in all new industrial construction for the employees' benefit. A complete air conditioning system was thus decided on, forcing a $35,000 addition to the contractor's original estimates of remodeling costs.

Occupying one corner of the building are the facilities for manufacturing and packaging the deep etch chemicals distributed by the Schultz Chemical Co. Launched several years ago, this enterprise was necessarily restricted during the war years, but is now in full operation. A chemist and two assistants have charge of operations here.

(*Continued on Page* 111)



Box Score for Color: NO ERRORS

ONE GLANCE puts color in its place —speeds unit identification, quickens delivery, simplifies handling and filing. For *efficient* use of multiple forms, specify sheets of diverse colors, each clearly distinguished from the rest.

Far-sighted American business makes full use of the "color control" offered by HOWARD BOND in *whitest* white and its color spectrum of 12 clear, distinctive colors. As a bonus, the easy handling qualities, the strength and the legibility of the message on this specialized business bond complete its wide appeal.

A full color-range of HOWARD BOND samples is available through your printer or any of a nationwide list of distributors. See it, feel it, write on it, erase it. Then, for forms, letterheads or for any other business purpose — wherever good bond is good business — specify HOWARD BOND.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"THE NATION'S BUSINESS PAPER"

UNIFORMITY... Combine experience and skill with paper that reacts the same way every time and you're pretty certain to get good printing. That's what advertisers expect; good printing to boost sales appeal. Over the years, MAXWELL OFFSET continues to represent the ultimate in these uniform printing qualities. It's made that way. And over the years, too, printers and advertisers continue to specify MAXWELL OFFSET as a means of getting the most out of dollars for advertising. Quality—and its uniform fineness—has made MAXWELL OFFSET one of the country's most frequently specified printing papers.

HOWARD PAPER MILLS, INC. • MAXWELL PAPER COMPANY DIVISION, FRANKLIN, OHIO



Maxwell Offset

For uniformity—in finish, in ink consumption, in whiteness or color conformity



PRINTING OFFSET AND LITHOGRAPHY INKS

In addition to inks for
fine halftone and process color printing,
here you may obtain inks for
bond, label, poster and book papers;
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PRINT YOUR OWN SAFETY PAPER NOW WITH SIEBOLD SAFETY INKS



Siebold Safety Inks are of particular value to lithographers and printers because they enable you to manufacture your own safety paper with whatever pantograph design you wish, giving your customer protection against raising, alterations or erasures.

EASY TO HANDLE—Siebold Safety Inks can be mixed with any litho varnish from No. 0 to No. 5. Never add dryers or boiled oil, as boiled oil is a drying oil.

COLOR FLEXIBILITY—If color is too strong it can be reduced by using Siebold's Sensitive White which is manufactured specifically for this purpose.

NO SPECIAL PLATES REQUIRED—Use either albumen, deep etch or high etch plates.

NON-SENSITIVE TO WATER—Siebold Safety Inks are sensitive to acid only. They can be run successfully from any type of lithographic plate or letterpress electrotype.

PRICES—$3.00 per single pound, $2.50 per pound in lots of 5 pounds or over F.O.B. New York. One pound will print 5 to 10 reams of paper. This is based on a 22 x 34 sheet, printed 24 up, according to pantographic design. We will be glad to send you our color book of printed samples. Send for it today.

Distributors for
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"OVER A HALF CENTURY OF SERVICE"

J. H. & G. B. SIEBOLD, INC.

MANUFACTURERS OF

PRINTING—LITHOGRAPHIC INKS AND SUPPLIES

47 WATTS STREET • NEW YORK 13, N. Y.

Army Engineers Disclose

Airborne Litho Plant

By Robert E. Rossell

Chief, Photo and Lithographic Branch, Engineer Research and Development Laboratories, Fort Belvoir, Va.

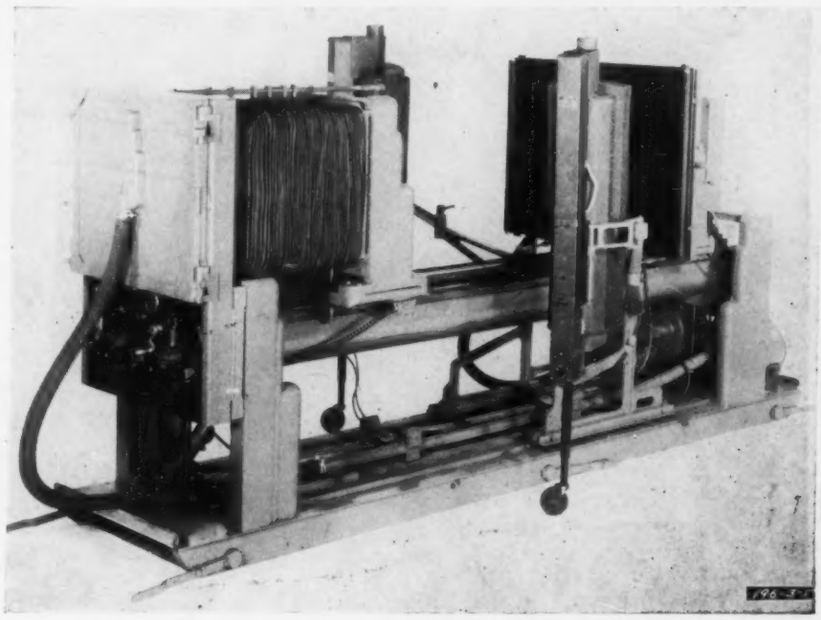
Excerpts from a talk before the Chicago Lithographers Club, April 15

THE technical staff of the Photo and Lithographic Branch of the Laboratories is currently assigned 12 research and development projects related to map reproduction. Among the projects directly connected to lithography are the following.

1. Airborne Press, Lithographic, Offset, 22½ x 29 Inch: The purpose of this project is to provide a 22½- by 29-inch mobile-airborne lithographic offset press which will produce multi-colored maps and charts. The press which is being fabricated by the Webendorfer Division of American Type Founders, is constructed essentially of suitable welded steel plate to reduce weight and to permit movement as a unit without dismantling thereby reducing to a negligible minimum the delay encountered in transferring facilities. The weight of this press will be approximately 4000 pounds or ⅓ less than the commercially standard model used during the last war. In addition many improvements to the press are being made, based on previous experience.

2. Improved Light Source for Photo-Lithographic Processes: The purpose of this project is to develop an improved light source for use in the photo-lithographic processes employed by the Army in the reproduction of maps. The commercial type carbon arc lamps are considered generally unsatisfactory because of their erratic operation.

3. Investigation of Lithographic Methods, Techniques and Materials: The purpose of this project is to investigate methods, materials, and equipment that may simplify and improve Army lithographic map reproduction. Many new or improved techniques and materials that have been developed or captured from enemy sources are under study in the laboratory. In addition numerous commercial materials, techniques, and products are being examined for possible application to Army requirements.



This 24 x 30" camera was developed for airborne plant

4. Airborne Camera, 24 x 30-Inch, and Plate Processing Equipment: The purpose of this project is to provide a 24- by 30-inch mobile-airborne camera with allied lithographic plate processing equipment, including a grainer, light table, vacuum printing frame; printing lamp, plate coater, ink-up table and plate carrier. The camera, which was recently delivered by the contractor, Zarkin Machine Company, is constructed of light metal alloys sufficiently rigid to dampen external vibrations and is permanently skid-mounted for use and transport. It is equipped with a suction back, copyboard and negative-positive holder.

In order to present a clear picture of the work in lithographic map reproduction carried on at the Engineer Research and Development Laboratories (Fort Belvoir, Va.), a general introduction of the organization, and its purpose as the research and development agency of the Corps of Engineers, is required.

The purpose of the Engineer Research and Development Laboratories is to adapt commercial engineer equipment for the Arms and Services of the Armed Forces of the United States, to fit these tools for military use in any part of the world, to develop new tools for special uses, and to evolve methods for putting these tools to work. Much of this equipment and many of the methods developed by the Engineer Laboratories can be applied directly to peacetime industrial tasks.

Because of the nature of the duties assigned to the Corps of Engineers, the scope of the Laboratories endeavors has been and remains extensive.★★

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CRAFTSMEN'S CONVENTION

Program is announced for Cleveland meeting, August 8-11

OFFSET, gravure, letterpress, typography, photomechanics and binding are included among the clinic subjects and speakers' topics on the program of the 29th annual convention of the International Assn. of Printing House Craftsmen. The convention, to be held at Hotel Cleveland, Cleveland, Ohio, is to get under way Sunday morning, August 8, and to continue through Wednesday evening, August 11.

Highlighting convention sessions will be the clinics on many topics, led by such speakers as E. A. Damon, assistant sales manager of American Type Founders, Inc.; E. Nymark, manager of McLean-Hunter Publishing Company's Toronto plant; Ben Zevin, president of World Publishing Co.; Otto Pelz, president of A. H. Pelz Co.; Clarence Rohrick secretary-treasurer of American Photo-Engravers Assn.; William Stone production manager, Copifyer Lithograph Corp.; Allen C. Black, superintendent of the Crowell-Collier Publishing Co. Preparatory Dept.; Frank A. Sportelli, Internationl Color Gravure Co.; and Wm. C. Huebner, Huebner Laboratories.

Craftsmen plant visitations have been scheduled for the Chandler & Price Co. on Monday afternoon (Aug. 9), the Harris Division of Harris-Seybold Co. on Tuesday afternoon (Aug. 10), the Braden-Sutphin Ink Co. on Wednesday afternoon (Aug. 11), while Copifyer Lithograph Corp. will welcome visitors any afternoon during the convention.

On the entertainment side of the ledger, the traditional "Hospitality Room" will be in operation during regularly scheduled periods. Sunday, August 8th, Cleveland Indians and New York Yankees play a double header. The Club-Management Dinner will spotlight activities Monday evening and the entire convention will take a moonlight cruise on Lake Erie Tuesday evening. Entertainment and dancing will follow the Annual Banquet Wednesday evening.

The ladies committee, under the direction of Mrs. M. L. (Ruby) Abrams, has announced a program that includes a fashion show and luncheon, sight seeing and shopping tours, a visit to Nela Park's "Horizon House," a bingo party, and a special "Night in Cleveland" show.

The program, subject to later revisions, was announced as follows:

Sunday, August 8

8:00 A. M. to 10:00 P. M.—Registration, Mezzanine Floor
8:00 P. M. to 9:30 P. M.—Convention session, Ballroom
Presiding Officer—MacD. Sinclair, General Chairman, Convention Committee
"America" and "God Save the King"
Address of Welcome—Wayne Gaspar, President, Cleveland Club, and Convention Co-Chairman
Response—Gradie Oakes, International First Vice President
Invocation (Cleveland Clergyman)
Introduction of International President A. Gordon Ruiter—C. L. Klien, Convention Co-Chairman
Introduction of International Board Members and prominent guests
Roll Call of Clubs and other business
Address—Hon. John J. Deviny, United States Public Printer
10:00 P. M. to 11:30 P. M.—Social and Entertainment, Empire Room, Hotel Cleveland

Monday, August 9

8:00 A. M. to 5:00 P. M.
Registration Mezzanine Floor
8:30 A. M. to 9:30 A. M.—Credentials Committee meeting

Typographic Clinic
9:30 A. M. to 12:00 noon
Presiding Officer—Russell J. Hogan, International Second Vice-President
Composing Room Practice—Everett A. Damon, Asst. Sales Manager, American Type Founders
Discussion

Pressroom Operation
9:30 A. M. to 12:00 noon
Presiding Officer—A. Gordon Ruiter, International President
Press Production Control, E. Nymark, Plant Manager, MacLean-Hunter Publishing Company, Toronto Canada
Discussion

Convention Business Session
2:00 P. M. to 4:30 P. M.—Ballroom
Presiding Officer—A. Gordon Ruiter, International President
Roll Call of Clubs—International Executive Secretary Pearl E. Oldt
Presentation of Resolutions and Amendments
Various reports
Printing Week Celebration Presentation—Presiding Officer Gordon J. Holmquist, Chairman, Public Relations Commission
Local Club stories
1:00 P. M. to 5:00 P. M.—Plant Visitation—Chandler & Price Co.

Monday Evening

6:30 P. M.—Club Management Dinner
Presiding Officer—Fred Baillie, International Third Vice-President
Subject—The Care and Feeding of Speakers—District Representative
Subject—Stimulating Attendance at Club Meetings—District Representative
Awards, Club Bulletin Contest—Lee Augustine, Printing Machinery Co., Cincinnati
Discussion
11:00 P. M.—Nomination Committee Meeting.

Tuesday, August 10

8:00 A. M. to 5:00 P. M.
Registration, Mezzanine Floor

Bindery Clinic
9:30 A. M. to 12:00 noon
Presiding Officer—A. Gordon Ruiter, International President
Final Time for Presentation of Resolutions and Amendments
New Developments in Bindery Operations—Ben Zevin, President World Publishing Co., Cleveland

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SERVICES Use Weston papers to promote efficiency in record keeping and effectiveness in sales letters.



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Extra No. 1, 100% Cotton Fibre
WESTON'S DEFIANCE BOND
100% Cotton Fibre
WESTON'S HOLMESDALE BOND
75% Cotton Fibre Content
WESTON'S WINCHESTER BOND
50% Cotton Fibre Content
WESTON'S BLACKSTONE BOND
25% Cotton Fibre Content
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WESTON'S WINCHESTER LEDGER
50% Cotton Fibre Content
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INDEX BRISTOLS

WESTON'S DEFIANCE INDEX
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WESTON'S WINCHESTER INDEX
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WESTON'S MACHINE POSTING INDEX
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WESTON'S TYPACOUNT INDEX
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WESTON'S MACHINE POSTING LEDGER
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Mechanical Bindings—Otto Pelz, President, A. H. Pelz Co., Cleveland
Panel Board Display on Exhibition

Photomechanical Clinic

Presiding Officer—Gradie Oakes, International First Vice-President
Letterpress — Clarence Rohrich, Secy.-Treas., American Photo-Engravers Assn.
Offset Color Separation—William Stone, Copifyer Lithograph Corp., Cleveland
Discussion
1:00 P. M. to 5:00 P. M. on all convention days, Plant Visitation, Copifyer Lithograph Corporation
6:00 P. M. to 11:30 P. M.—Entertainment

Business Session—Tuesday, August 10

2:00 P. M. to 4:30 P. M.

Presiding Officer, International President
Convention Session, Ballroom
Roll Call of Clubs—International Executive Secretary
Reports and business

Club Operating Clinic

Presiding Officer, International Executive Secretary
(All local club officers are invited to present specific Club Management Problems and participate in the discussions)
1:00 P. M. to 5:00 P. M., Plant Visitation —Harris-Seybold Co.
6:00 P. M. to 11:30 P. M.—Entertainment

Wednesday, August 11

8:00 A. M. to 12:00 noon

Registration, Mezzanine Floor

Gravure Clinic

9:30 A. M. to 12:00 noon

Presiding Officer, Gradie Oakes, Internantional First Vice-President
Gravure Color Separation and Platemaking—Allen C. Black, Superintendent, Preparatory Department, Crowell-Collier Publishing Co., Springfield, Ohio
Specialty Gravure—Frank A. Sportelli, International Color Gravure Co., New York, N. Y.

Clinic

Presiding Officer, J. Homer Winkler, Educational Chairman
Siderography or Why the Counterfeiter Always Fails, John C. Rout, Foreman of Siderographers, U. S. Bureau of Engraving and Printing
Address—Wm. C. Huebner, Huebner Laboratories, New York, N. Y.
Discussion
2:00 P. M. to 4:00 P. M.—Convention Session, Ballroom
Presiding Officer—A. Gordon Ruiter International President
Report of Resolutions Committee
Nomination and Election of Officers
Selection of City for 30th Annual Convention
Summation of Convention—Herbert Threlfall, Past International Secretary, Providence, R. I.
Adjournment
1:00 P. M. to 5:00 P. M., Plant Visitation —Braden Sutphin Ink Co.
6:30 P. M. — Annual Banquet — Hotel Cleveland Ballroom
Installation of Officers
Entertainment and Dancing★★



THE unique method used by American Type Founders, Inc. to present its annual fiscal report to employees was the subject of a write-up in the *Chicago Daily News* recently. The medium used is a phonograph record, mailed to each worker's home, whereby Pres. Thomas Roy Jones, speaking directly to his 3,680 employees, explains the financial status and other features of their organization's operations. Attached to this "platter" is a printed booklet, carrying the figures and including in its center fold a "popup" showing a street scene which illustrates the relationships of employee, stockholder, customer and management.

"ATF is of the opinion," says the story, "that this approach by phonograph records for individual workers is now being used for the first time in the history of American industry."

The natural question as to whether the men would have phonographs was settled by a survey which showed that 82 percent owned record players or had access to them. The others, it was assumed, would quickly find a neighbor with the necessary machine.

ml

Wm. O Morgan, director of the Chicago Lithographic Institute, planned to leave July 1 for a two months vacation in Florida, his home state, where he will spend considerable time in fishing. During June Mr. Morgan and his school staff were busy closing up the past year's records and making plans for the opening of the Institute's third year of activities next September. During the summer considerable renovation of Glessner House is to be done and some remodeling may be done in anticipation of the enlarged enrollment which is foreseen for next year, Mr. Morgan reported.

Honor was paid to the late Mrs. R. R. Donnelley of Chicago at the Baptist Missionary Training School in that city, June 13, when a newly purchased six-story building was dedicated to her memory. Mrs. Donnelley was one of the founders of the school.

ml

Another honor for accomplishment in the field of public relations came to Edward Stern & Co., Philadelphia letterpress-offset plant, last month in the annual American Public Relations Assn. contest. Stern tied with the National Screw Machine Products Assn. in winning a certificate of Achievement. Last year the printing firm won the trophy award in the competition. Other awards to Stern lately included three for their publications "Depictor" and "Sidelights."

ml

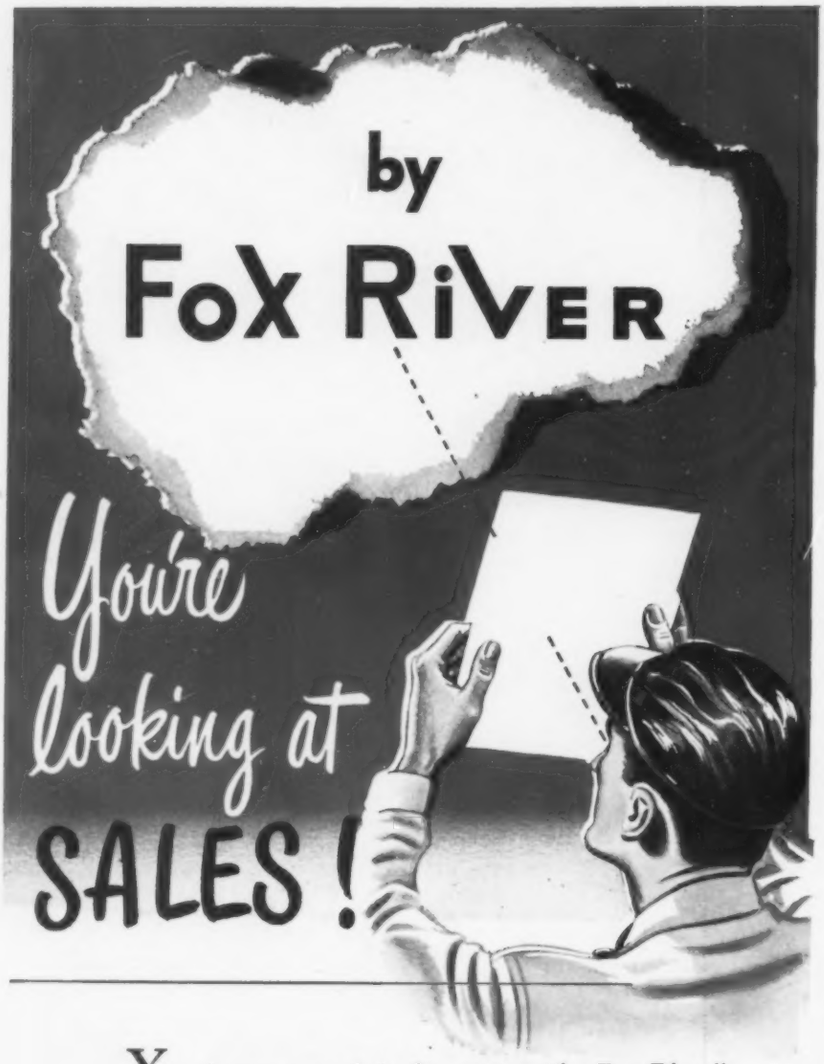
Gartner & Bender, Chicago and New York greeting card publishers are sponsoring a traveling art exhibit which is being shown in many cities across the land. Prize-winning work of several artists is shown in a display titled "The Artist in Social Communication." The Arts Bureau of Gartner & Bender, is carrying on a long range program to interest more and better artists in the greeting card field. Jula Pritchard is the managing director of the Arts Bureau.

ml

The annual mid-year calendar of McCandlish Lithograph Corp., Philadelphia, was announced July 1 by A. R. McCandlish. It covers the months to July, 1949, and features a large lithographed reproduction of a winter scene "Monutain Road," painted by James King Bonnar. Nice touch for the sweltering months.

ml

Ed Sunderman, sales manager, Progress Lithographing Co. was recently elected vice president of the Advertisers Club of Cincinnati.



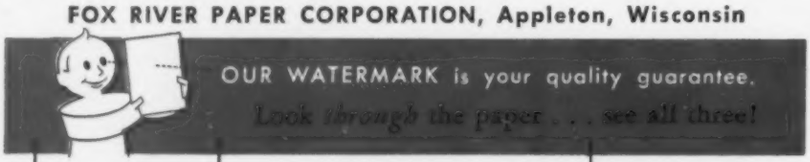
Yes, the watermark in fine papers "by Fox River" actually helps you sell. Put it to the test. Point it out next time you're competing for an order. Right there, *in the paper,* your prospect sees the facts that help you quickly sell *better* paper for his *entire* assortment of business stationery:

1. The words *"cotton fiber"* show it's strong and crackles with authority.

2. The *exact* per cent of cotton fiber is stated. It's the common-sense approach to specifying paper — your insurance policy guaranteeing precise quality to your customer, your guide to instant identification and recommendation of the correct grade for the specific job.

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FREE TO LITHOGRAPHERS . . ."Light Up Your Letterhead", a study illustrating a new technique in letterhead design: 20 modern lithographed letterheads by foremost American artists . . . edited by Dale Nichols. On your letterhead, write Fox River for free copy. Offer limited to U. S. and Canada.

Similar honors went to Ward Guthrie, Guthrie Lithographing Co., who was named secretary of the Advertising Club of Washington, D. C.

ml

Ralph Wareham, vice president and a director of National Photocolor Corp., New York, was recently elected president of the American Society for Quality Control.★★

●

LTF Announces New Chart

As the first step in the Lithographic Technical Foundation's program of visual aids for employee training, an Orientation Chart (opposite page) has been prepared in four colors. It places each operation in the process in its proper order from sales to shipping, and describes the operation with illustrations and text.

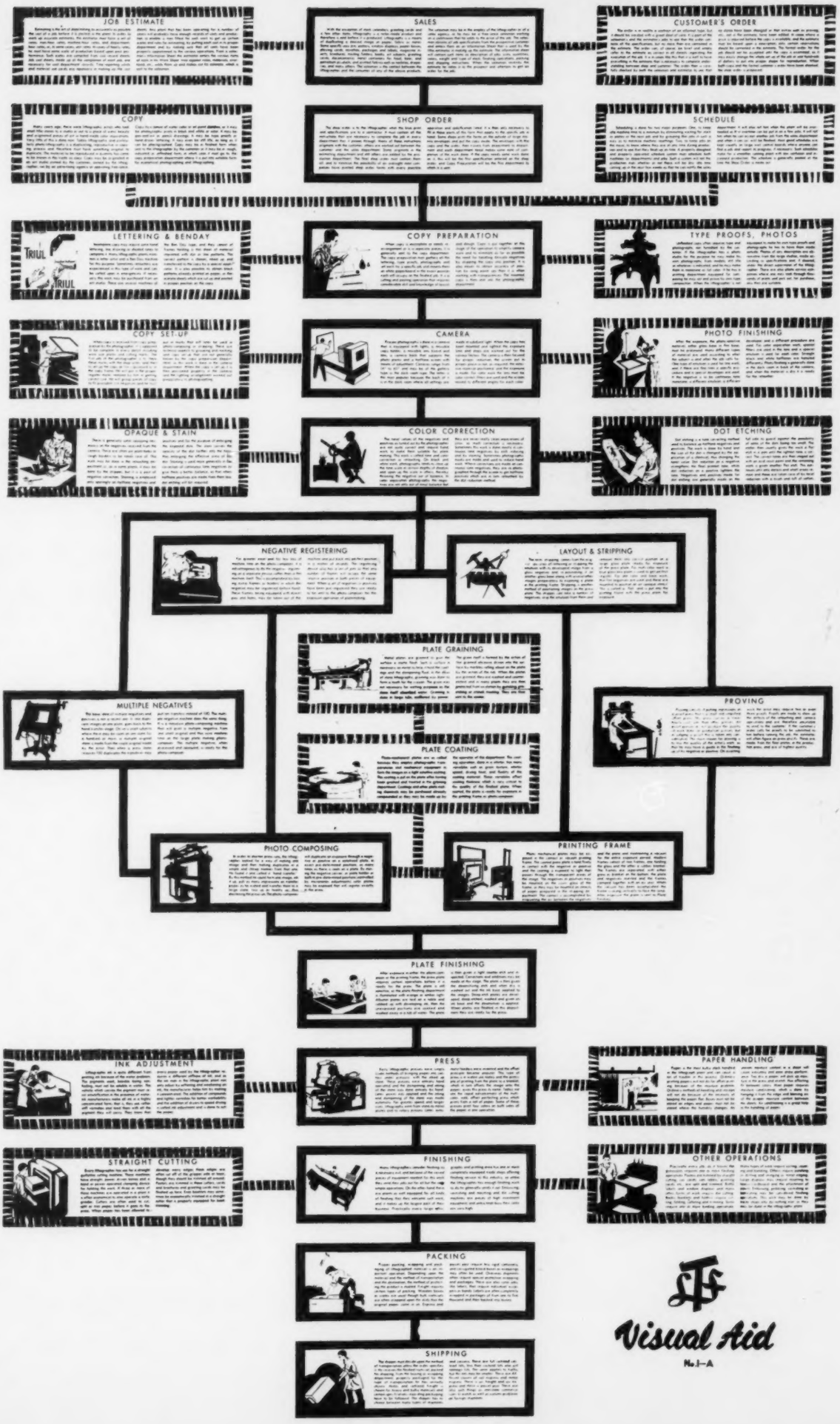
The 40" x 60" chart was prepared for use in schools and plants conducting courses in lithography and other branches of the graphic arts, to help the teacher acquaint the students with the order of operations in the litho plant and the production process in general. After the first lesson it can be used as a running reference or a guide for the students as they progress in training.

The chart can also be used in plants to help employees in every department to become familiar with all the operations, and thereby understand the connection between each other's jobs. While being designed primarily as an actual teachers aid, its form and means of presentation of information lends itself to use in any place where people are interested in understanding more about the lithographic process.

The next step is to produce departmental charts and Audio Visuals for each craft shown on the master chart.

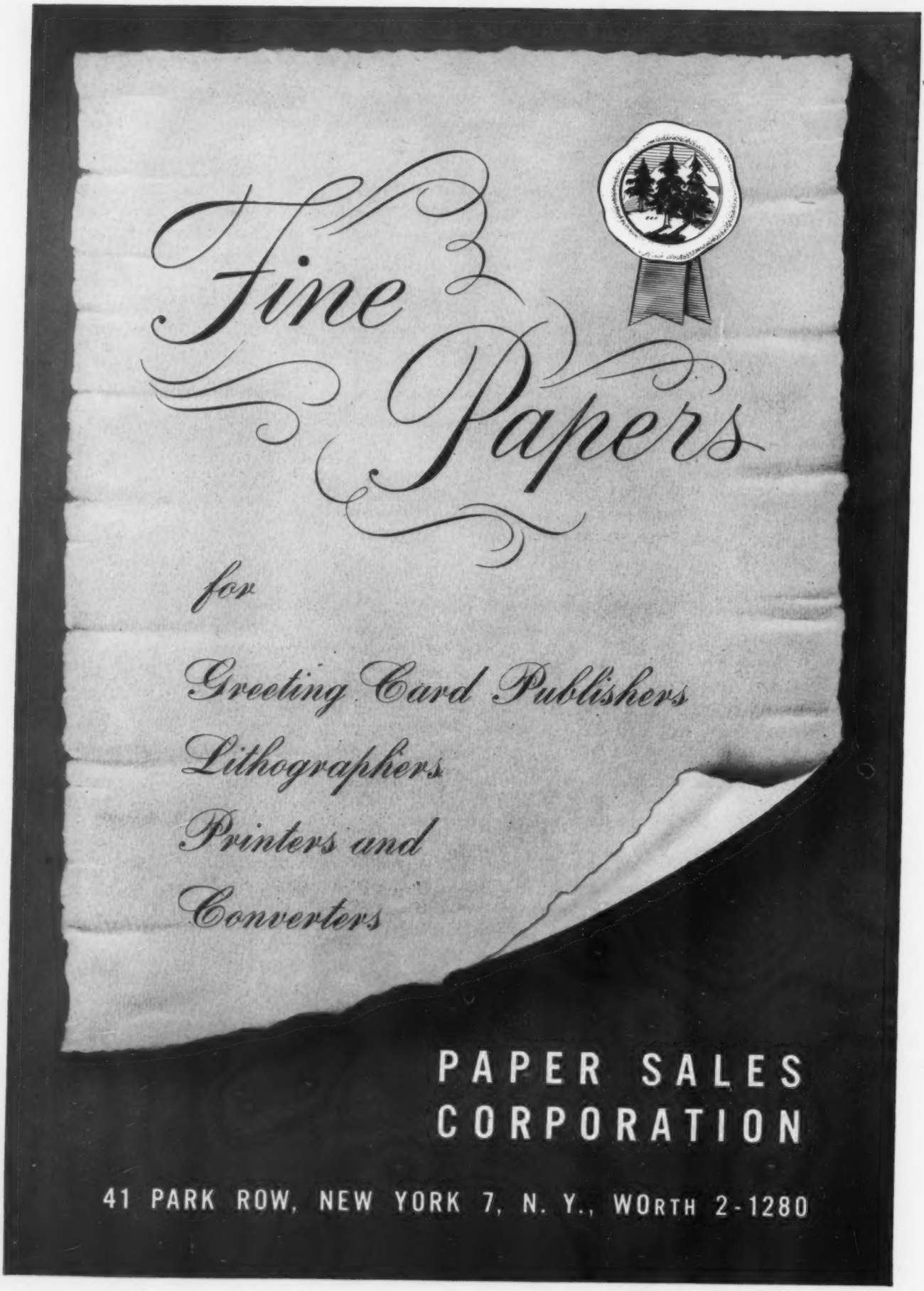
The Foundation for several years has been investigating and experimenting with many of the commonly accepted mediums of visual education for the purpose of determining which methods are best suited to employee training in lithography. From a practical and economical standpoint the visual method that seems to fill the needs of the variety of training being carried on in the lithographic industry consists of a combination of illustrative charts, slide films and descriptive talks recorded on wire.

PROGRESS CHART OF OPERATIONS IN A LITHOGRAPHIC PLANT



Visual Aid

No. I–A


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Lithographers
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the main requirements for albumin plates

By Harold Ellis Platemaking Instructor, New York Trade School

THE albumin plate is one of the most important plates used by the offset lithographer. It can be quickly made for a short-run job, and it can be used for the finest of work in the hands of skilled craftsmen. This wide flexibility of usage is possible only if the main requirements of albumin platemaking are followed. Listed below are these requirements in the order of making a plate.

1—*Two Jobs Ahead.* The first and most important requirement for good albumin plates is often lost sight of. It consists of two jobs: One is to produce a strong, ink-receptive albumin image; and the other is to render the non-image areas of the plate as resistant to grease as possible.

2—*Counteretching.* It is important to start out with a plate which is free from oxidation and dirt. Oxidation causes tinting, and dirt breaks up the image. This is the beginning step in a plate which may take anywhere from half an hour to four hours to make. This important step requires plenty of elbow grease and a good brush. The resulting clean metal is ready to receive the coating.

3—*Pre-etching.* Pre-etching an albumin plate is a standard procedure today with progressive craftsmen. The development breakage is easier and the press runs are cleaner.

4—*The Coating.* The albumin coating should be made up in accordance with Lithographic Technical Foundation formulas if egg scales are used. Each supplier of packaged or bottled coatings furnishes adequate information on the use of his product. These sources are reliable and they should be contacted in time of trouble.

Cheesecloth over the pouring vessel will not stop dirt and bubbles invariably. A coating should be clean enough after filtration to pour directly on the plate. Then, and only then does the cheesecloth offer adequate protection.

5—*Coating The Plate.* The plate should be coated as evenly as is humanly and mechanically possible. This would be the only answer to methods and equipment for coating plates. The amount of coating will depend upon the grain of the plate, but it must at least cover this plate grain. A deeper coating (and the centrifugal force of the whirler will keep this within certain physical limits) will result in much longer exposures and resultant image spread.

Too much heat will harden the coating, causing a hard-to-develop plate, and probably a resultant weak image. Room light can easily be included under this requirement since a dried albumin coating can be partially light-hardened in a plate room where the light is too bright. The results are similar to those caused by overheating the plate.

6—*Exposure.* An underexposed albumin coating results in an image that appears to have a very weak grip on the plate. A correctly exposed albumin coating has a firm grip on the plate and good affinity for asphaltum, lacquer, or ink. An overexposed albumin coating will hold onto the plate, but oddly enough, as exposure progresses beyond a certain point, the coating seems to lose its affinity for inks.

7—*Inking.* The developing ink should be rubbed into the plate well, smoothed down quickly and carefully, and dried down dry. Wet ink will smear during development, causing possible tint, while too thin a coating of ink will allow the subsequent plate etch to attack the albumin coating beneath the ink and the life of the plate is either cut down or killed completely.

8—*Development.* This is the point at which the results of the previous steps become visible. A soaking tank is necessary in some cases; lukewarm water is necessary in others.

Several facts should be borne in mind when developing a plate: One, it is possible to rub a permanent tint into the non-image areas with either cotton, molleton, or flannel; Two, it is also possible to blind an albumin plate with cotton, molleton, flannel, or the fingers. The unexposed albumin coating and its supported layer of ink should be *developed* away and NOT RUBBED OFF. The manner of treating and the strength of the plate are much more important than the material used to develop an albumin plate.

A mild ammonia solution during the latter stages of development aids in removing residual albumin from the non-image areas, obviating tint.

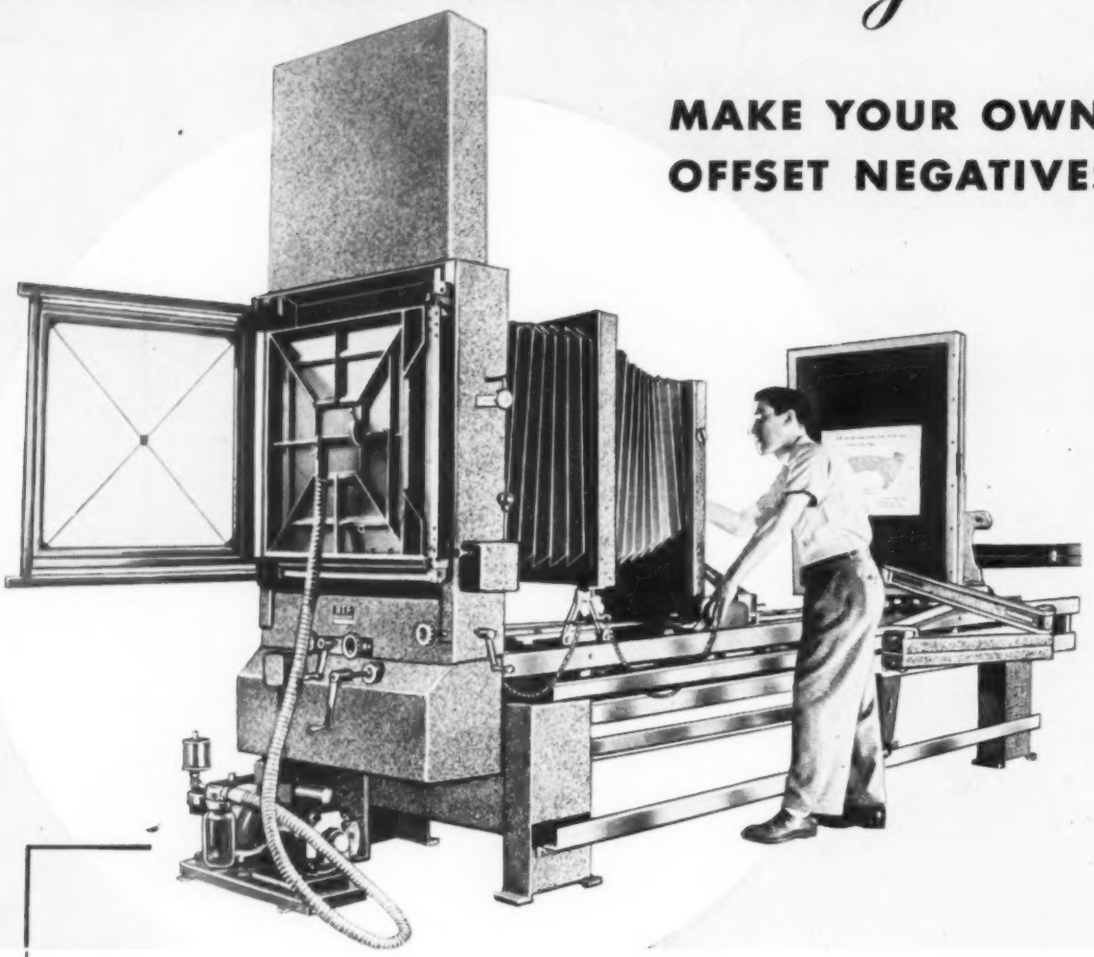
9—*Etching and Gumming Up.* All albumin plates should either be dried down with gentle heat, or blotted and fanned before the plate etch is applied. A powder application preceding the etch will also be more protective than harmful. One half the job is done when a good strong, black image is visible. The trick now is to hold the strength of that image by drying the plate and allowing the image to get its strongest grip on the metal before applying the image-killer, plate-etch.

The plate should be etched for three minutes with a good etching brush that will get into the plate grain of the non-image areas. After the plate etch is washed off with

(*Continued on Page* 109)

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Dropping Out Black Photographically:

Herschel Effect and Solarization Applied to MAP REPRODUCTION

(Reprinted with permission from Army Map Service Bulletin No. 26, February, 1948)

DROPPING the black photographically in map reproduction is an ideal which, until the present, has been in the realm of improbability. Ideal color separation negatives of line maps depend on a method which will eliminate the black by photography. To make negatives of the black, dropping all colors was difficult. To make a negative of any color which would drop all other colors, including black, was impossible. The Her-Sol Process described in this article removes that impossibility for what is believed to be the first time. It results in negatives in which only the information printed in a specific color is held open while all other colors are dropped. The idea was conceived in Germany toward the end of World War II. Army Map Service personnel were assigned the task of investigating and assaying its value. A research project, intended to perfect the German process and adapt it to American - manufactured materials, was initiated. Nine months of experiment culminated in the negatives from which test maps were reproduced. Subsequent research has improved the techniques and the process has been applied in some degree to routine reproduction assignments. This article proposes to acquaint the public with some of the experience and discoveries of the two-year development period.

Photo-lithographic reproduction of multi-colored maps requires a negative for each color. These are usually obtained through blueline separation. The method begins with a negative of the original map or compilation sheet and includes the entire image as clear lines on a black background. Its secondary step produces from the blueline negative a print in non-photographic blue for each feature or class of features. These prints serve as drafting media. On each is drawn a specific feature in black ink. The process ends with a negative made from each of these images on color-blind emulsion (usually wet plate) which retains only the drafted portion of the blueline and drops the balance, the undrafted portion of the image.

Negative separation is another method employed. In this process, as many negatives are made directly from the original as there are colors. As many colors as possible, except the one desired, are eliminated by a judicious selection of emulsion-filter combination. Then, the remaining unwanted colors on the negative are opaqued out or removed by masking techniques. When the original includes black, all the information printed in black will be clear on each negative, regardless of the emulsion-filter combination used. Even under the best of conditions, therefore, it always will be necessary to remove at least the black from the negatives for each different color. Both the blueline method and the negative separation method require expensive, time-consuming hand operations.

The Her-Sol Process, within certain limits, permits production of separation negatives directly from the original by contact, in which every color but the one desired, including black, is eliminated. The Her-Sol Process makes use of certain effects inherent in gelatine-silver halide emulsions which are almost as old as photography itself but which, up to the present time, have not been exploited to any great extent in a practical manner. In ordinary photography these effects can be very objectionable; therefore, the manufacturers have striven to reduce them to a minimum in their photographic materials. Much research has been carried on and much has been published about these effects but most of this work has been done from a theoretical standpoint.

Photographic Principles Involved

The first of these is known as the Herschel effect: the latent image produced on a color-blind, or orthochromatic, emulsion can be destroyed or faded by exposure to red light. In other words, red light reverses the action of the original exposure. This effect was discovered by Sir John Herschel (1) in 1839. According to Trivelli (2), the phenomena observed by Herschel can be explained by chemical means; the mechanism by which it took place and what is commonly called the Herschel effect by modern workers are entirely different. Not all photographic emulsions show this effect. Panchromatic emulsions do not, since on these red light will cause



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Because one grade of ink can't always be used to get satisfactory plates on all jobs HUNT Turbine Liquid Ink is made in two viscosities to satisfy most platemakers preferences.

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a forward action. There is, however, a distinct possibility that one of the reasons for the failure of the reciprocity law can be attributed to the Herschel effect (3). Most of the work published has dealt with color-blind emulsions and even these will show the effect to a varying degree. The amount of reversal which will be obtained depends upon several factors:

1. The wave length of the pre-exposure light (fog)
2. The amount of pre-exposure
3. The level of illumination (intensity of pre-exposure light) (4)
4. The wave length and intensity of the reversing light.

Certain desensitizing agents enhance this effect. Considerable work has been done along these lines. It is necessary, however, to distinguish between the reversal effect obtained on regular emulsions and that noted on desensitized emulsions. When desensitizing dyes are used, the light absorption of the dye is a factor. The exact point on the spectrum where the forward action stops and the reversal action begins is not known. Probably both take place simultaneously. Various investigators have published data and views on the Herschel effect which appear to be contradictory. Backstrom and Basberg (5) attribute some of these apparent contradictions to the leakage of actinic light by the red filter used in the different investigations. They consider that when the actinic light present is as little as $10^{-8}\%$ of the Herschel light a serious source of error has been introduced. Several explanations regarding the mechanism of the Herschel effect have been advanced, the details of which are beyond the scope of this article. Readers interested in theoretical aspects are referred to excellent review bibliographies contained in C.E.K. Mees Theory of the Photographic Processes (6) and Walter Clark's Photography by Infrared (7). The term Herschel effect as used in this article will be defined as the reversing effect of red light on light-produced fog in photomechanical film which has been desensitized with Pinakryptol Green prior to the fog exposure.

The second effect is known as solarization: as a photographic emulsion is exposed to increasing amounts of light, the densities produced will not increase indefinitely, but will reach a certain limit and then with continued exposure will diminish to a certain extent. It would appear that the fastest emulsion would show this effect to the greatest degree. Paradoxical as it may seem, it is possible to obtain reversals by solarization on emulsions which have been desensitized. All emulsions, however, show this effect to the same extent. B. H. Carroll and C. M. Kretchman (8) have made an exhaustive study of solarization on densensitized film and plates. They desensitized plates after the fog exposure and then exposed them to the spectrum. They found that under these conditions the maximum of sensitivity for solarization was the same as for the color range of the emulsion. With process plates desensitized with Pinakryptol Green, the range of reversal extends from .32 to .80 microns with the maxima at .40 and .60. This dye, used in our experiments, has absorption maxima of .57 and .40 microns. One complicating factor in Carroll's experiments which we also have found, is that the characteristic curve of the reversal process is considerably affected by the intensity of the light used. This leads to inconsistent results and makes the sensitometry of solarization extremely difficult.

The amount of reversal obtained is greatly dependent upon development time. In order to determine the optimum, a piece of desensitized film was exposed through a step tablet. The exposed film was cut into six pieces and all were immersed at the same time in Kodalith developer (diluted one part stock to one part water). After forty seconds they were removed from the developer at ten-second intervals and fixed. The results were plotted and are shown in Figure 1. Examination of these curves shows that the best effect is obtained with 70 to 80 seconds development.

Several theories have been advanced as to the causes of solarization. For the reader who is interested in theoretical considerations, the chapter found in Mees' (5) will be very helpful. It is the purpose of this article to describe a practical application of solarization.

Technical and Experimental Details

FILM: Photomechanical type orthochromatic film was employed throughout. Several films were tested, the desired effects showing to a greater or lesser degree, depending upon the film and technique employed. Three different dyes were tested: Pinakryptol Green, Pinakryptol Yellow, and Pinakryptol Neutral. The best overall results were obtained with Pinakryptol Green; however, for some types of separations, the other dyes were more suitable. When these dyes were used with different films, a noticeable variation was observed. It was impossible to study all possible combinations; therefore, for the purpose of standardization, Eastman Kodak Orthochromatic Kodalith film

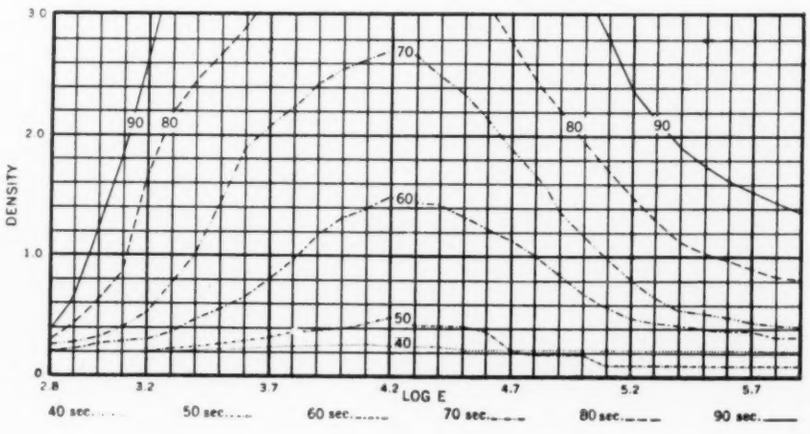


FIGURE 1.

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was selected and was desensitized for one minute at 68°F in a 0.0005% solution of Pinakryptol Green. It should be stressed that film treated in this manner is not necessarily always the best for all purposes. In practice, a 0.1% stock solution of the dye is prepared in a mixture of 50% ethyl alcohol and 50% distilled water. Prepared in this manner, the dye has excellent keeping qualities, the alcohol inhibiting mold formation. In production, the dye bath is prepared from the stock solution and discarded after use. One batch of stock solution was used for three months without any noticeable change. The keeping qualities of the desensitized film are also very good. Film has been used successfully up to three months after desensitization.

As expected, the amount of desensitization obtained is a function of dye concentration, duration of immersion, and temperature of the dye bath. Since a certain amount of dye is absorbed from the solution by each piece of film and the dye bath removes soluble bromides from the emulsion, thus changing its composition, it is advisable, for the sake of consistency, to densensitize small quantities of film in one bath. In production, 12 sheets of 20 x 24-inch film are desensitized in 4 liters of dye bath. Care must be exercised to avoid air bells and drying streaks. Constant agitation of the film while in the dye bath is recommended. Addition of one drop of 10% Aerosol or equivalent per liter of dye solution will insure fairly even drying.

LIGHT SOURCE: High intensity tungsten lights have given the best results to date. In production, two 1000-watt floodlights housed in a reflector painted white on the inside are used. Earlier experiments were conducted with Kodagraph projection lamps. These have 500-watt projection bulbs in them. The picture at right shows the arrangement used presently in production.

FILTERS: Adequate large size filters are not available commercially. The filters should be large enough to cover the maximum work size. Since the heat generated by tungsten bulbs precludes their use near the light source, they should be placed on the vacuum frame. This also facilitates changing the filters. Satisfactory filters have been prepared by immersing fixed-out photomechanical film in a dye bath. It is advisable to fix the film in plain hypo. The filter used most often is one prepared in the above manner with a concentrated solution of Rapit Filter Red II. This dye has the following formula:

Auramine, Pure	30 parts
Rhodamine, 6G, Extra	2 parts
Rhodamine, B, Extra	1.6 parts

Figure 2 shows the spectrophotometric curve of a filter prepared in this manner. This filter has a very high red transmission, a very low blue transmission, and absolutely no green transmission. Its advantages will be shown later. Other necessary filters have been prepared by stripping together 4" square Wratten gelatin filters with transparent cellulose tape. When such filters are used, they must be moved constantly during exposure. Recently obtained commercially dyed cellophane has been tested with promising results. Several thicknesses of the cellophane are necessary in order to obtain sufficient dye density. See Figure 3 for a schematic arrangement.

DEVELOPMENT: High contrast developers are used exclusively. Both Eastman Kodak Kodalith Developer and Hunt Premium Graph-O-Lith Developer have been used in production. Very little difference in

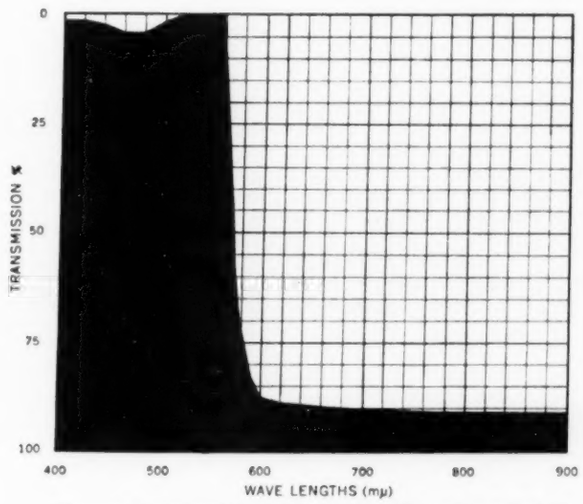


FIGURE 2. Spectrophotometric curve of Rapit Filter Red II.

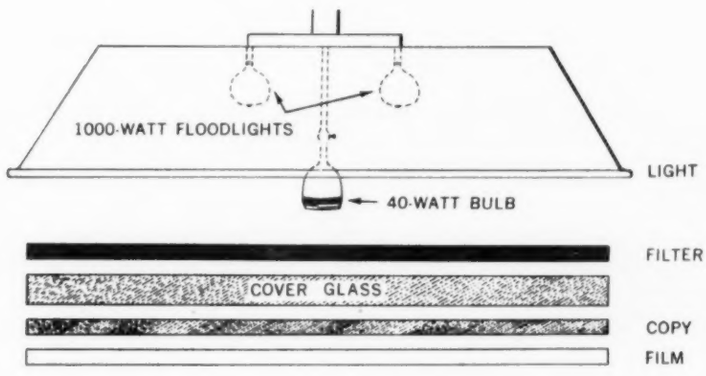


FIGURE 3. Arrangement of materials and equipment.

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results was observed between the two. Usually the developer is used in a diluted condition to give more latitude. The black and the cold colors result in positives which require constant, vigorous agitation during development. The warm colors, reds, browns, and yellows, result in negatives and are given a still development, depending upon neighborhood or adjacency effects (9) to aid contrast. As the developing agent reduces the silver halide it is oxidized. The oxidation product of the developing agent diffuses into the less exposed areas and there inhibits development, resulting in a greater density difference at the border of the two areas. This is extremely desirable when fine lines are present. When agitation is employed, these products are removed from the immediate areas where they are formed. The development is critical. Best results are obtainable by developing by inspection using a red safelight to view the film.

DETERMINING EXPOSURE: When different types of copy and different batches of film are used it is advisable to make strip tests in order to determine the best exposure. This is done by crossing the fog exposure with the contact exposure (as shown in diagram at right). Usually this strip test will give an idea as to what the exposures should be for several color separations. Some practice is necessary in order to determine what these should be.

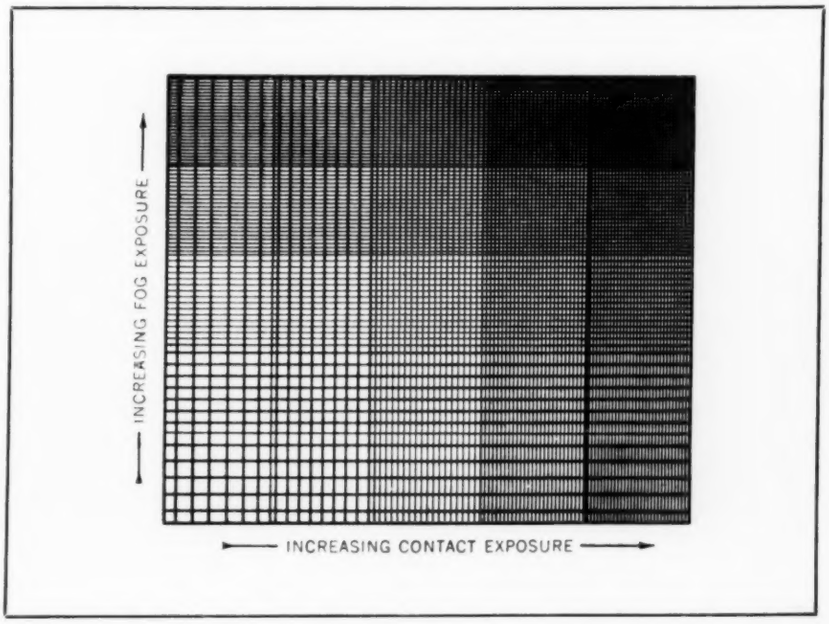
How The Process Works

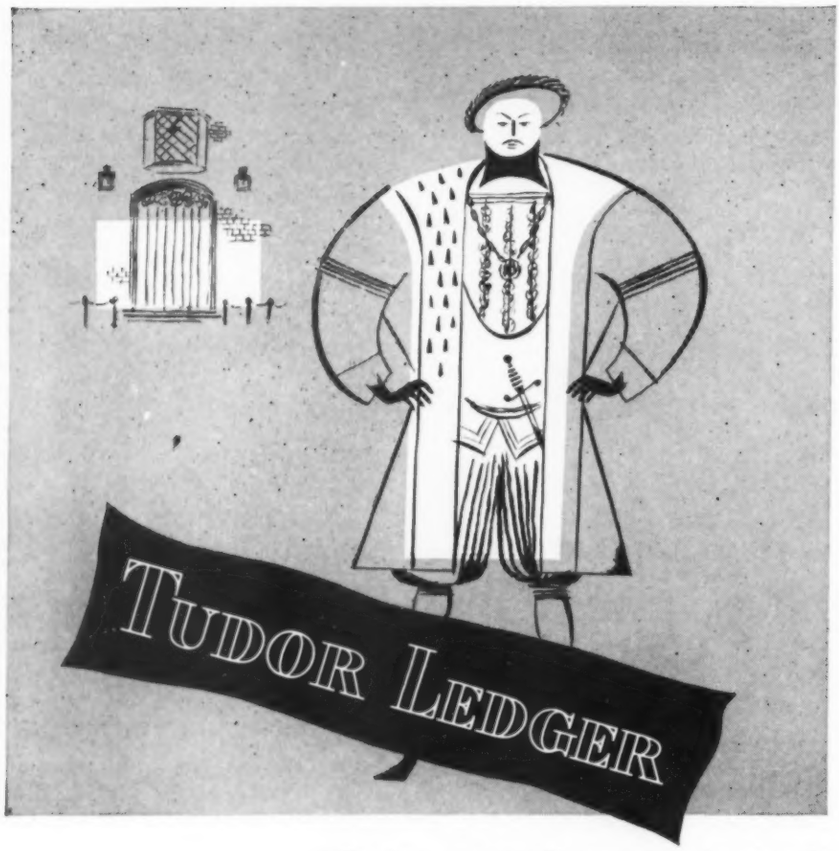
In production, orthochromatic film prepared in the manner described above is used exclusively for the initial separations. Some of these separations are positives and some are negatives. The black separation is made by giving the film a high fog. A subsequent contact exposure made through the copy, i.e., ink side of copy to emulsion side of film, erases the fog-produced latent image everywhere but where the map is printed in black. This, when developed, yields a positive. The blue separation is made on film which has been given a low fog. Two contact exposures are then made through the copy. The first, through a blue filter, builds up the image in the blue areas and the background and the second, through a red filter, erases the image in the background. The result is a positive. The red separation, on the other hand, results in a negative. It is made on film which has been given a high fog exposure. Again two contact exposures are made. The first builds up the background above the fog level, the second erases the image under the red portions of the work. The positives and negatives thus produced are not, at this stage, ready for reproduction since only a partial separation has been obtained. The color wanted is either dense or clear but the other colors may show to varying degrees. It is necessary to contact print the original separation on regular photomechanical film, depending upon the high contrast obtainable with this type of film, to complete the separation.

There follows a step by step description of what is believed to occur during each exposure for the different separations. These explanations are based on results observed over a period of two years. It has not been possible to prove these theories by sensitometric methods. Naturally, exposures will vary with local conditions, type of copy, etc.

Black Separation

In making the black separation desensitized photomechanical orthochromatic film is given a high fog. It is then placed in contact with the copy and a long exposure is made to high intensity tungsten light. Figure 4 shows schematically what probably happens to the emulsion under each color during the contact exposure. The white portions, or background, transmit most of the light and cause a reversal due to solarization. The blue ink absorbs all colors but blue; however, it transmits only a portion of the incident blue light which is still sufficient to cause solarization but not as much as in other areas. The areas under the green and yellow are similarly affected since the film is orthochromatic. The red ink transmits only red light and causes reversal due to the Herschel effect. The black ink should theoretically completely absorb all the incident radiation. In practice, however, it is found that most black inks transmit at least a very small percentage of the light. This is not of sufficient intensity to cause solarization but rather causes slight forward action. As is obvious from Figure 4, the result is a positive on which the black portions have a high density. All the others and the background have a low density. From this positive a negative is made on regular high contrast film in the routine manner. In order to make the black separation for the reproduction shown on Plate II the following exposures and development were used:





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Fog. 15 sec. to 2 1000-watt floodlights 48″ from film.

Contact: 8 min. to 2 1000-watt floodlights 17″ from copy.

Development: 1 min. 20 sec. in Kodalith developer (1:1) at 68°F.

Blue Separation

This was made by giving the film a low fog just sufficient to overcome the inertia. (The fog exposure is not always necessary, this being determined by the paper stock, type of ink, and colors to be dropped). After the fog exposure the film is placed in contact with the copy and an initial contact exposure is made through a blue filter. Light will reach the emulsion only under the background and under the blue portions of the map and cause a forward action as shown in Figure 5A. In order to repress the background areas a subsequent exposure must be made through a red filter which will cause a reversal in these areas due to the Herschel effect. Rapit Filter Red II is employed. This filter transmits enough blue light to increase the density under the blue portions to a slight extent. This is shown in Figure 5B. When developed this will result in a positive in which the blue portions are very dense. Everything else is very light. From this positive it is simple to make a negative on regular film. The exposures and development used in making the blue separation on the map reproduced for this article were:

Fog. 7 sec. to a 40-watt bulb 48″ from film.

First contact: 1 min. to 2 1000-watt floodlights 48″ from copy through a Wratten 47 filter.

Second contact: 8 min. to 2 1000-watt floodlights 17″ from copy through a Rapit Filter Red II.

Development: 1 min. 45 sec. in Kodalith developer (1:1) at 68°F.

Green Separation

The technique employed in making the green separation is similar to the one employed in making the blue. Usually the resulting positive has both the blue and the green dense. The absence of sharp-cutting red filters makes it rarely possible to obtain green alone when blue is also present in the copy. The film is given a low fog but the first contact exposure is made through a yellow filter; this transmits green light and permits latent image to build up under the green ink (see Figure 6A). Naturally there is also an increase in background density. Theoretically no light should go through the blue ink under these conditions, but in practice there is always an increase in density in these areas. When the second exposure is made through Rapit Filter Red II (see Figure 6B) the background is repressed but the blue comes forward; thus we have a positive of the blue and the green. It is necessary that the blue be eliminated either by using a positive mask from the blue negative or by opaqueing. The exposures and development used to make the green separation were:

Fog 7 sec. to a 40-watt bulb 48″ from film.

First contact. 5 sec. to 2 1000-watt floodlights 17″ from copy through a Wratten 12 filter.

Second contact: 5 min. to 2 1000-watt floodlights 17″ from copy through a Rapit Filter Red II.

Development: 1 min. 45 sec. in Kodalith developer (1:1) at 68°F.

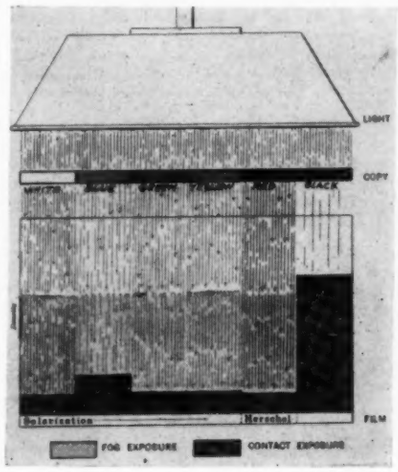


FIGURE 4

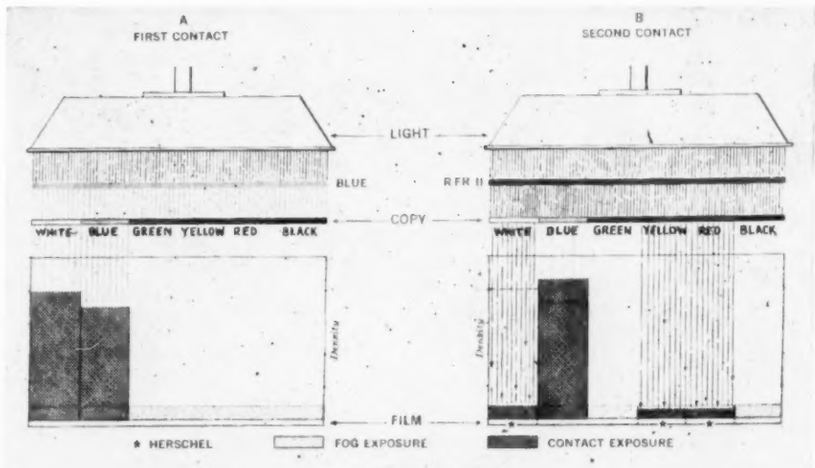


FIGURE 5. The blue separation.

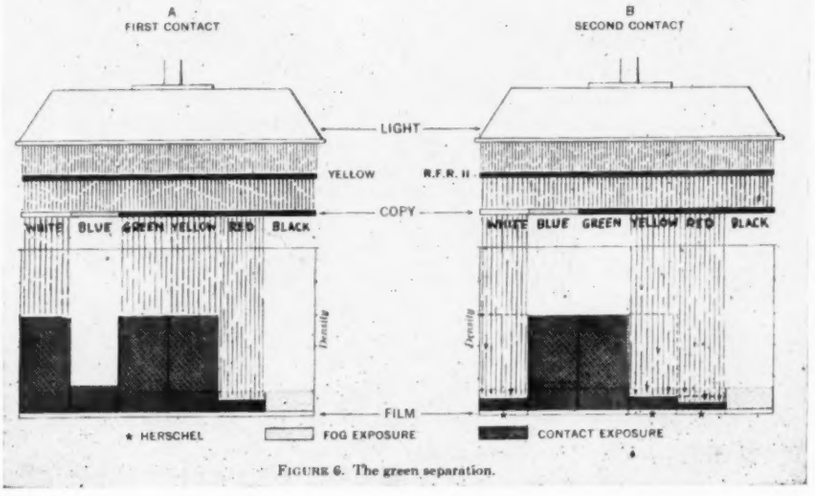


FIGURE 6. The green separation.



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Red Separation

Initially the film is given a high fog. It is then placed in contact with the copy and an exposure is made through a yellow filter. This causes the background, green, and yellow portions to go forward (see Figure 7A). After this a second contact exposure is made through a Wratten 29 filter or two thicknesses of Rapit Filter Red II. Red light will be passed by the background area, the yellow ink and the red ink, causing a reversal in these areas due to the Herschel effect. The effect will be much greater under the red ink than under the other two since the latent image produced under the white and yellow portions by the first contact exposure is greater than that under the red (see Figure 7B). The exposures and development used to make the red separation were:

Fog. 15 sec. to a 40-watt bulb 48″ from film.

First contact: 10 sec. to 2 1000-watt floodlights 48″ from copy through a Wratten 12 filter.

Second contact: 8 min. to 2 1000-watt floodlights 17″ from copy through 2 thicknesses of Rapit Filter Red II or a Wratten 29 filter.

Development: 2 min. in Kodalith stock developer at 68°F.

Yellow Separation

The yellow separation is similar to the red separation. In this separation the first contact exposure is made through a blue filter which causes a forward action under the blue portions and under the background areas (see Figure 8A). When the second contact exposure through a red filter is made, a Herschel reversal is obtained under the yellow and red portions resulting in a negative of these two colors (see Figure 8B). A positive made from the red separation negative will effectively mask out the red portions. From the masked negative a positive of the yellow is made in the normal manner. The exposures and development used to make the yellow separation were as follows:

Fog: 5 sec. to a 40-watt bulb 48″ from film.

First contact: 10 sec. to 2 1000-watt floodlights 48″ from copy through a Wratten 47 filter.

Second contact: 10 min. to 2 1000-watt floodlights 17″ from copy through 2 thicknesses of Rapit Filter Red II or a Wratten 29 filter.

Development: 2 min. in Kodalith stock developer at 68°F.

Remarks and Discussion

It has been pointed out that some of the separations obtained initially are positives. Since this is a contact process the image on these positives is reversed, i. e., the image on the film is a mirror image of the original. Ordinarily in making the final negative it is sufficient to print through the base of the original separation and obtain a correct negative. When fine work is present this may be objectionable. In these cases it is advisable to make a duplicate positive by solarization from the original positive, employing the same technique as is used in making the black separation. This technique can also be used to increase contrast when desired.

Masks which are necessary to complete the green and yellow separations should have the image spread sufficiently to adequately cover the unwanted portions. This can be done by making the positive from the original through a thickness of transparent cellulose acetate. To insure register, cartographic base film should be used to make all intermediate positives, final negatives, and masks. Register marks will be fairly visible on the initial separation. These should be accentuated so as not to lose them when completing the separation.

Reproductions made with this process show certain flaws. Where one color of ink is printed on another, the result, as far as the desensitized film is concerned, is the same as black. These portions are lost when separat-

(*Continued on Page* 109)

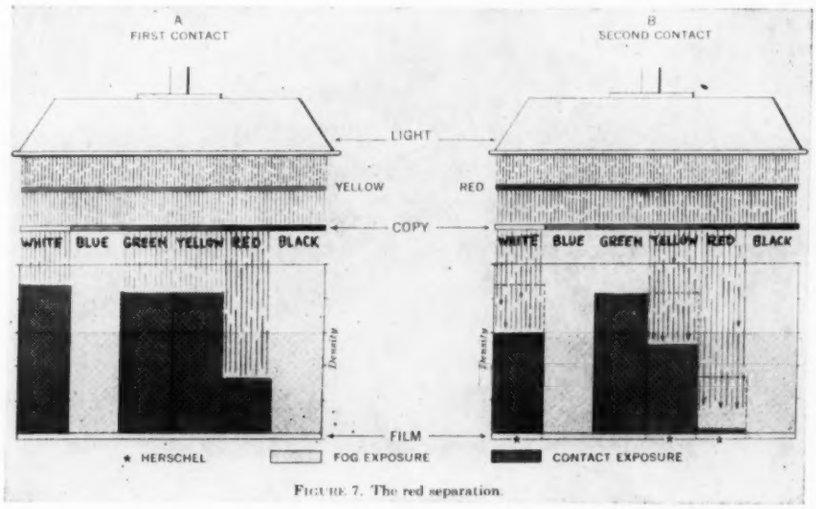


FIGURE 7. The red separation.

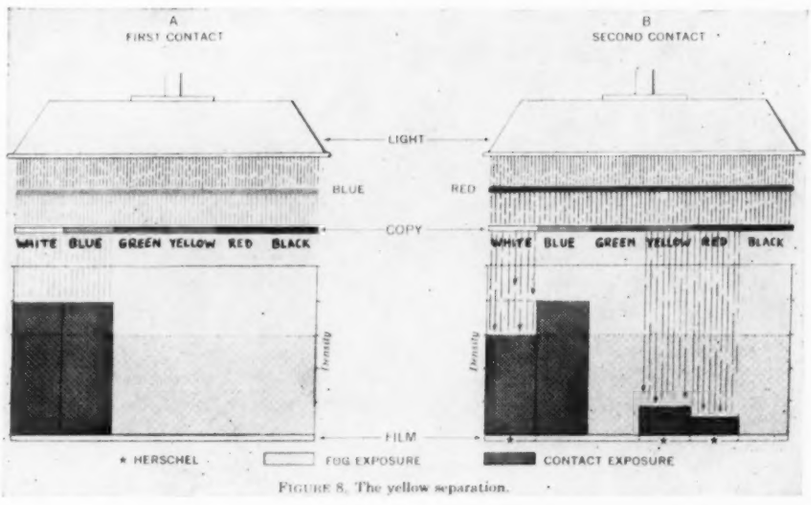


FIGURE 8. The yellow separation.



Opaquers appreciate "Photolith" because it opaques evenly

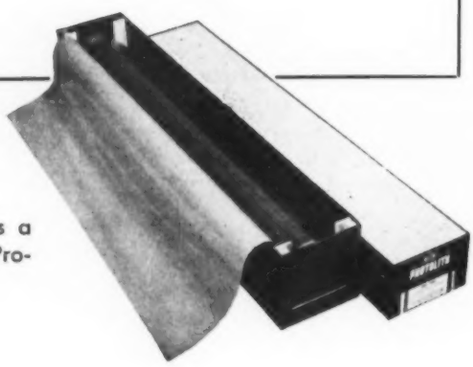
"Opaque is easily applied on 'Photolith,'" they say. "It 'takes' readily . . . flows on smoothly and spreads evenly. And scratching open a letter is easier, too."

Du Pont "Photolith" Graphic Arts Film helps produce the kind of work that satisfies the customer. It's a film that lies flat . . . doesn't buckle or curl. Inherently free from pinholes . . . has a non-greasy surface . . . and its tough emulsion is firmly anchored to the film base.

"Photolith" has speed. It's a contrasty film of wide latitude. A low safelight fog factor facilitates processing. Quick drying. "Photolith" is also easy to etch . . . easy to scribe or rule. And convenient packaging is still another popular feature.

Try "Photolith." The men who work with film in your plant will appreciate it. Ask your dealer for "Photolith." E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

In Canada: CANADIAN INDUSTRIES, Ltd.



Handy Dispenser Box is a time-saver in the darkroom. Protects film . . . keeps it fresh.

DU PONT "PHOTOLITH"

GRAPHIC ARTS FILM

DU PONT

REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMIST



ABOUT THE TRADE

SRO at N. Y. Book Opening

The Books by Offset Lithography New York preview was shown to a standing-room-only crowd June 21 at the Architectural League Galleries, 115 East 40 St. The exhibit of 81 selected offset books remained open to the general public until June 26 when it was to begin a traveling schedule.

At the opening ceremonies A. Albert Freeman, executive director, gave a brief report, and introduced E. G. Williams, American Type Founders, president of Books by Offset Lithography; Clarence Dickinson, R. Hoe & Co., past president; and Harry Porter, Harris-Seybold Co., first president. Frank R. Sloan, Jr., Harcourt, Brace & Co., introduced the two judges who were present, O. Alfred Dickman, and Larry June. Coming with a "chip" on his shoulder, Mr. Sloan declared that after several hours of careful study of the books, he was convinced that the "entire selection was gratifying." Mr. Dickman, typographical director of the *New York Herald-Tribune*, said that he had compared type set on the Fotosetter and reproduced by offset, with identical type and copy set and printed by letterpress, and that the two could not be distinguished without the aid of a glass. He said that good reproduction proofs of type for offset reproduction had been available only in the last five years or so, and that offset reproduction of type had improved accordingly. "I have always been a letterpress man," Mr. Dickman said, "but now the dividing line between the two processes is very thin."

Mr. June declared that the chief thing a book production man should demand of an offset lithographer is a good printing job.

At a membership meeting of the organization prior to the opening, three new directors were elected to serve three year terms. They are Clarence Dickinson, R. Hoe & Co.; Harris W. C. Browne, *National Lithographer;* and Charles V. Morris, Reinhold-Gould, Inc.

•

Litho Firms Get Art Awards

Two lithographing firms were among winners of awards at the 27th annual National Exhibition of Advertising held at the Grand Central Art Galleries, New York in June. Ketterlinus Lithographic Mfg. Co., Philadelphia, won the Excellence in Reproduction award for a reproduction of a Roy Mason water color. Einson-Freeman Co., Long Island City, N. Y. won the award for excellence in Kodachrome reproduction with a display for Fruit Industries, Inc.

Paul R. Lang, Ketterlinus was chairman of the awards jury, and members included George Welp, International Printing Ink, New York, and Horace Hardy, Forbes Lithograph Co., Boston.

•

New Chicago Envelope Plant

Garden City Envelope Co., has begun construction of a half-million dollar plant at Rockwell street and Wellington avenue on Chicago's west side. Occupying a site containing 95,000 square feet, the building will have about 55,000 sq. ft. of floor space and the balance of the land will be used for employee parking and later for expansion.

The company was organized in 1913 by Walter F. Hammel, Sr., who, on his death in 1944, was succeeded in the presidency by his son, Walter F. Hammel, Jr. Erection of the new plant was made necessary because the present plant at 2715 W. Van Buren street must be razed to make way for the new Congress street superhighway. Completion of the new building is scheduled for late this year .

Chicago Firm Prints Magazine

Inland Press, Chicago combination plant, will take over publication of the magazine *American Field*, formerly published by Blakely Printing Co., Chicago, it was announced last month by Carl E. Dunnagan, president of Inland. *American Field* is the oldest sportsman's publication in the United States and has been printed for 74 years by the Blakely company, a letterpress concern which is going out of business after 75 years of operations. Some eight or ten magazines printed by Blakely will be issued hereafter by various other printing houses, not by Inland as erroneously stated in published news stories, Mr. Dunnagan said.

•

To Offer Aptitude Tests

The commercial printing industry will soon have its own "tailor made" set of aptitude tests to assist printers and vocational schools in the scientific selection, placement, and advancement of personnel, Donald L. Boyd, president of Printing Industry of America, Inc., announced at the annual conference of the National Graphic Arts Association, in New York, June 22.

PIA will make the tests available to all vocational schools on the secondary level by distribution through the National Graphic Arts Education Association, national organization of printing teachers, and to printing companies through local trade associations affiliated with PIA.

•

Pepsi Man Joins Wetmore

Leonard E. B. Andrews, formerly sales promotion manager of the Pepsi Cola Bottling Co., Dallas, recently was appointed district representative of Wetmore & Co., lithographer of Houston, Texas. He will be located in the Dallas territory.



Permanized Cold Springs Bond

aristocrat with rolled-up sleeves

There's no question about the stature of *Permanized* Cold Springs Bond. It bespeaks quality in quiet, aristocratic tones. That it should is not surprising, for it is made from the best materials money can buy . . . run slowly to insure splendid formation . . . sheet-by-sheet inspected.

But *Permanized* Cold Springs Bond is an aristocrat with rolled-up sleeves. It is made to print without trouble — regardless of process or press speeds. It's a beautiful but practical paper.



Your discriminating customers will approve *Permanized* Cold Springs Bond for executive stationery and other important printed pieces where prestige and permanence — not price — are the determining factors.

Cool-White only . . . light and full cockle finishes . . . Substances 13, 16, 20 and 24 — *Permanized* Cold Springs Bond provides the quality background for your most inspired printed creations. Free samples available through 120 *Permanized Paper* Distributors throughout the country. *Whiting-Plover Paper Company, Stevens Point, Wisconsin.*

Permanized Cold Springs Bond

Also: *Permanized* Cold Springs Ledger — *Permanized* Cold Springs Onion Skin



Rossotti Opens Florida Plant; Expands Operations

WITH the opening of new lithographing plants in Tampa, Florida and San Francisco, the Rossotti Lithographing Co., Inc., North Bergen, N. J., announced a million and one-half dollar expansion program. The announcement was made by Charles C. Rossotti, executive vice president of the firm, during a recent sales conference which also marked the 50th anniversary of the company. (*Modern Lithography*, April, 1948, pg. 56) The Rossotti firm was founded in 1898 by Edward F. Rossotti, father of Charles and Alfred F. Rossotti. The latter is now president of the firm.

The expansion program, in addition to the two new plants, also includes a $300,000 addition to the home plant at North Bergen, which provides 30,000 more feet of floor space and an enclosed railroad siding. New sales offices have been opened at Seattle, Los Angeles, New Orleans, and Baltimore.

The Rossotti Florida Lithographing Corp., newest of the chain, has Cecil E. Robinson, who worked in the lithographing industry in the New York area for 20 years, as vice president. This plant was organized, the company said, "because of a vital need in the citrus industry," and in addition to labels will produce general lithograph and specialty work.

The San Francisco plant is located in the former U.S. Maritime Commission building, 5700 Third St. Werner W. Schaumann, formerly of Cleveland is vice president of the Rossotti West Coast Lithographing Corp.

The sales organization was increased by the establishment of a central division at 400 West Madison Street, Chicago, and the appointment of George S. Hubbard of Chicago, as Central Division Sales Manager. Philip Papin of Teaneck, N. J. was named Eastern Division Sales Manager, with sales offices in Boston, Rochester, and Philadelphia.

Paul Shilling of Palisades Park, N.J. was named advertising and sales promotion manager for all plants.

Attending the conference, in addition to Alfred and Charles Rossotti, were Mr. Schaumann of San Francisco; William O. Allison, of Teaneck, N.J., controller; Lucas Bella, vice-president and production manager; George S. Hubbard, Chicago; Philip Papin; Cecil E. Robinson, Florida; Paul Shilling; Louis Delsen; John Tobia; Henry Wagner; Thomas Sanicola; Miss Nancy Rappa, N.Y. production control; T. F. Slater, Rochester; Henry W. Reis, account executive; Robert Findlay; Eric L. Weil; and Mrs. Ruth Koechel.

•

Form Offset Publishing Firm

Illustrated Publications, Inc. has been organized in Chicago for production of magazines and newspapers by offset, with R. O. Handwerk as general manager and members of his family as officers of the corporation. After six months of preliminary preparations, including an energetic search for equipment, the plant at 4154 North Kilbourn ave., began operations early in March, Mr. Handwerk told *Modern Lithography*.

One of his first contracts, he said, was for the printing of a nationally circulated magazine, "The Detective," which has been produced by letterpress for 75 years. By switching to offset, editors of this periodical in tabloid newspaper format have discovered that more liberal use of pictures is now possible while production costs can still be kept below the old figure, he stated. The "new look" acquired by the publication, through the pictures is already having favorable effects on circulation, he remarked. The new Chicago plant is also producing a local magazine in the bowling field and several house organs.

Facilities include a 28 x 34 inch press, camera and platemaking equipment and bindery machines.

President of the new corporation is Mr. Handwerk's mother, Mrs. Angelica Handwerk, and the secretary is his sister, Mrs. Louise Cullicksen. Although 75 years old, Mrs. Handwerk has been active in getting the company started, her son said, and will continue in close touch with operations.

His father was for years connected with Edwards & Deutsch Lithographing Co., and others in Chicago as a lithographic artist, and later he operated his own shop. He was also one of the group of early Chicago experimenters with 3-color printing in its pioneer development stage.

Following his father's death, the younger Mr. Handwerk continued the letterpress end of the business and farmed out all offset jobs until recently, when the expanding use of offset for book and magazine production convinced him that here is a field with promising prospects, if properly cultivated.

•

Chicago Typographers Move

Chicago trade composition houses which have been tied up by the I.T.U. strike since early spring, have taken the opportunity afforded by the lull in operations to overhaul their plants and in some cases to move to larger quarters. Among the latter are the J. M. Bundscho Co., which has moved to 180 N. Wabash ave.; Commercial Typographers, now at 58 East Illinois st.; and the A. & P. Typographers, at 222 S. Morgan st.

•

Marvellum Advances Fay

Richard S. Fay, formerly assistant manager of the Cover and Specialties Division, Marvellum Company, Holyoke, Mass., has been advanced to manager of the division, the company announced June 25. Mr. Fay succeeds Maurice A. Park, who has resigned to enter business on the west coast.

•

G. A. School Appoints

William J. Henretty, Jr. has been appointed assistant director of education of Graphic Arts, Inc., Minneapolis, and principal of the Graphic Arts Technical School, that city. R. Randolph Karch, is director of education of the organization.

FROM ARCTIC TO EQUATOR



IT'S 68°F

WITH THE TEMPERATURE CONTROLLED

DOUTHITT DEVELOPING SINK



Correct and uniform development of film negatives is of utmost importance in producing high class reproduction work and can only be accomplished by absolute control of the temperature of the processing chemicals.

The "Douthitt Temperature Controlled Darkroom Sink" meets every requirement for maintaining an even temperature at all times in the developer, hypo and shop baths and assures even, uniform developing. The temperature controlled storage cabinet offers facilities for storage of developer for instant use and for proper storage of a working supply of film.

This "D D C" type sink is constructed of stainless steel and has a refrigerating and heating unit, governed by a dual temperature control automatically maintaining an even temperature, which will remain constant through all seasons of the year.

Plate making equipment for Lithography, Photo-Engraving, Photogravure, Silk Screen process and kindred arts.

Hundreds of our sinks are now in use in the "Graphic Arts" industry. Many of them are used for governmental purposes throughout the entire world, in all climates, giving excellent service.

Send for catalog and information on our many items of standard and custom built equipment.

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STEVENS HRABACK BRUNO DORST MACK

125 At Denver NAPL Quiz

The fourth of a series of quiz sessions sponsored by the National Assn. of Photo-Lithographers was held in Denver, June 5. William J. Stevens, secretary of the NAPL, was moderator for the session, which was attended by 125 craftsmen and plant owners. The members of the panel who answered questions were: Michael Bruno, Lithographic Technical Foundation, Chicago; Paul Dorst, Cincinnati Lithographing Co., Inc., Cincinnati; Louis W. Hraback, Sleight Metallic Ink Co., Inc., Chicago; and Norman Mack, Roberts & Porter, Inc., Chicago.

Western Pkg. Meet Starts Aug. 10

The First Western Conference on Packaging, Packing and Shipping—to be held concurrently with the First Western Packaging Exposition at San Francisco's Civic Auditorium, August 10-13, will provide attending business executives from all parts of the West with a timely, fact-filled three days of industry-education sessions, the sponsors have announced. The conference program will begin Tuesday afternoon, August 10, and will conclude on the afternoon of Thursday, August 12. The Exposition, however, will continue through Friday, August 13.

Over 100 companies engaged nationally or regionally in the manufacture or distribution of equipment, machinery, materials or packaging supplies will participate as exhibitors in this exposition.

•

Appoints Porter on Coast

John T. Porter of Santa Barbara has been appointed Pacific coast representative for the department of education, American Type Founders Sales Corp. John A. Backus, department manager, announced. He will be located in the company's Los Angeles offices, at 470 East Third Street.

Mr. Porter was graduated from the University of California, Santa Barbara College, and was formerly an instructor in industrial education at Santa Barbara College, where he lectured and supervised laboratory work in printing estimating, typography, typographical layouts and design, printing plant management, photo-lithography, typesetting machine operation, and advanced press work.

•

Calif. Craftsmen See Film

The Santa Barbara Club (Calif.) of Printing House Craftsman met May 27 in the print shop of the Santa Barbara High School. Chairman of the meeting, Louis C. Drapeau, obtained a color film on the Curtis Publishing Company from the Zellerbach Paper Co., Los Angeles. Eugene Kahn and Lionel Godolphin, both of Zellerbach, accompanied the film, which showed the complete process of magazine production. Mr. Kahn gave a brief talk after the showing of the film.

•

No Photo Tax Relief

The bill in Congress which would have relieved lithographers of the 25 percent excise tax on certain photographic equipment did not reach the Senate floor for action before adjournment last month. It was to be attached as a rider on the oleomargarine bill, which was not acted upon. Observers said however that the work done toward excise tax relief would be helpful when Congress convenes again.

Chicago Job Typogs Agree

Chicago trade composition houses and Local 16, A.F.L. typographical union, reached an agreement late last month settling the work stoppage which has affected some 2,000 printers in 48 shops since last March.

Under terms agreed on, a raise of $11.89 was granted by employers, bringing the shift scale to $92 a week and $97.08 for night workers. Linotype and other machine operators get an additional $1.40 a week. The work week will be 36¼ hours, except on the third shift, which is 32½ hours. The new terms, to run for eighteen months, will apply to 3,500 printers employed in 400 shops represented by the Franklin Association.

The hiring method embodied in the contract, provides for a board of three union and three association representatives, to decide on the competency of applicants for composing room jobs. Only members of the union, printers given certificates of competency or union apprentices are to be hired.

Meanwhile Local 16's negotiations with the Chicago Newspaper Publishers Association representing five Chicago dailies remain deadlocked, and the strike against the papers, which started last Nov. 24, continued into July.

Following announcement of Local 16's agreement with the job composition houses the newspaper publishers issued a statement, charging that provisions of the contract with the job shops covering the hiring method are illegal under the Taft-Hartley Act.

•

Leaves Harris to Form Co.

Al. W. Johnston resigned June 30 from the Harris-Seybold Company with whom he has been associated for many years. Mr. Johnston has handled the southwest territory of the western district for the last ten years where he was branch manager with offices in St. Louis. He has announced plans for starting his own business in California.

•

Omaha Man Dies

Robert J. Innes, 57, official of the Peterson Lithograph & Printing Co., Omaha died May 22.

AMERICA HAS COME A LONG WAY IN THE PAST FIFTY YEARS



"Hey, Mister . . . GET A HORSE!"

No unmixed blessing was the horseless carriage of half a century ago. Drive twenty miles and you would have to cope with a chronically steaming motor; flat tires, at least one mysterious breakdown, to say nothing of the best efforts of the local and vocal roadside gagsters as you attempted repairs.

Car owners today—all of us in fact—owe a debt to the automotive pioneers. No industry has contributed more to that American way of life which brings so much good to so many.

In putting America on wheels, paper played no small part. What with the plans and specifications that make the cars . . . the advertising and literature that help sell them. Think of the road maps, the instructions for operating and servicing that *keep* them rolling. In 1898, the year International Paper Company was founded, these uses for paper did not exist!

For 50 years, we paper makers have met and welcomed the growing demand for more and better paper. So here's to the next 50 years—and paper's contribution to it!

International Paper Company, 220 East 42nd Street, New York 17, N. Y.



INTERNATIONAL PAPERS

For Printing and Converting

Palm Bros. Honors 22 Who Join "25 Year Club"

TWO grandsons of the founder of one of Cincinnati's pioneer industries, Max J. Palm, Jr., and Otto J. Palm, president and secretary, respectively, of Palm Brothers Decalcomania Company, together with 20 other Palm Brothers' associates, recently were presented with engraved gold watches and certificates of membership in the "25 Year Club," in recognition of a total of 747 years of service during the company's 80-year history. Presentation ceremonies were held at the initial dinner meeting of the "25 Year Club," at the Palm Brothers offices and plant at Regent, Spencer and Lexington Avenues, Cincinnati.



L. to R.: Max J. Palm, Jr. and Walter Steuer, founder members of the 25 Year Club are congratulated by Mayor R. Edward Tepe of Norwood, Ohio.

On behalf of all 22 Founder Members, Mayor Albert D. Cash of Cincinnati presented a bronze membership plaque to Geo. G. Ludwig, vice president in charge of finance, and oldest member in years of service. After congratulatory words of welcome by Mayor R. Edward Tepe of Norwood, the first membership certificate and watch were presented by Councilman Carl W. Rich of Cincinnati, to Max J. Palm, Jr., company president. A member of the fourth generation, Max J. Palm III, outlined plans for the "25 Year Club" of the future, which will meet in alternate years. Robert E. Sammis, Ass't. treasurer, acted as toastmaster for the occasion. Other officers and associates of the company not yet eligible for membership also attended. Among the guests who attended were Raymond Kunkel, D. T. Hackett and Carl Wenzel of Cincinnati, and T. H. Youds of London, England.

Three of the founder members of Palm Brothers' "25 Year Club" made the trip to Cincinnati especially for the presentation ceremonies. They were J. J. Feuerbach, manager of the Cleveland office; Fred Meyer, St. Louis manager, and Charles Wohlschlegel, head of the Technical Service Dept. of the New York branch. Other members of the "25 Year Club" who received watches and certificates as acknowledgment of their 25 or more years of service included in addition to Max J. Palm, Jr. and Otto Palm: Geo. G. Ludwig, Harry Ortlieb, Reuben Gindele, Walter Steuer, Ben Hilgemann, Clarence Isaack, Grover Schultz, Richard Renner, Kate Engelhardt, Walter Grever, Clarence Luken, Emma Hirschauer, George Kraemer, Julius Mayer, Joseph Tomesal, Leroy Kennedy, and Frank Lackmeyer.

The Palm Brothers plant, which during World War II was devoted to direct and indirect war production, is now undergoing an expansion program to make further use of technical knowledge gained through war service. The Palm Brothers plant is said to have received the first commercial air-conditioning installation in the State of Ohio, in 1928.

•

In New Building

Cuyahoga Printing and Supply Co., whose lithograph department is under the direction of J. L. Serka, is now located in a new building at 174th and Miles Streets, Cleveland. In the 40 by 60 foot building is room for the three press department and expansion. The current production is devoted mostly to Christmas cards.

•

Ohio Firm Marks 20th Year

The Photo Litho Plate Co., Cleveland, lithographic platemaking firm, is currently marking its 20th year in the trade. The company was founded in February, 1928. Harry Huefner, Sr., who is now president of the firm, went to work for the company in 1929 after having worked for some years for Crane Howard, and Central Lithograph Company. He was elected secretary-treasurer in 1933.

From a small beginning the company has steadily expanded until at present a staff of 30 employees produces color work of every type.

Besides Mr. Huefner, other officers are William A. Simpson, a former employee of the platemaking departmenet, vice-president; Mrs. Johanna Huefner, secretary; and Luis Basterrechea, art director.

Henry M. Huefner joined the company in February, 1948, after spending some time with the Army Map Service on Guam, and attending Bowling Green University, Bowling Green, Ohio.

•

DuPont Opens Cleveland Office

The Photo Products department of the DuPont company has just announced the opening of a new district sales office in Cleveland. This office will handle DuPont's full line of trade, industrial, motion picture and X-ray photographic products.

Maxwell Shuster was appointed manager of this office, which will serve Ohio and Michigan, most of Indiana and Kentucky and half of West Virginia.

•

Cleveland Firm Adds Bindery

Manager G. E. Schultz reports a new bindery department at Great Lakes Lithograph Co., Cleveland. It is complete with a folding machine, gang stitcher, and power drill for finishing the advertising booklets, sample books and other products produced by the firm.

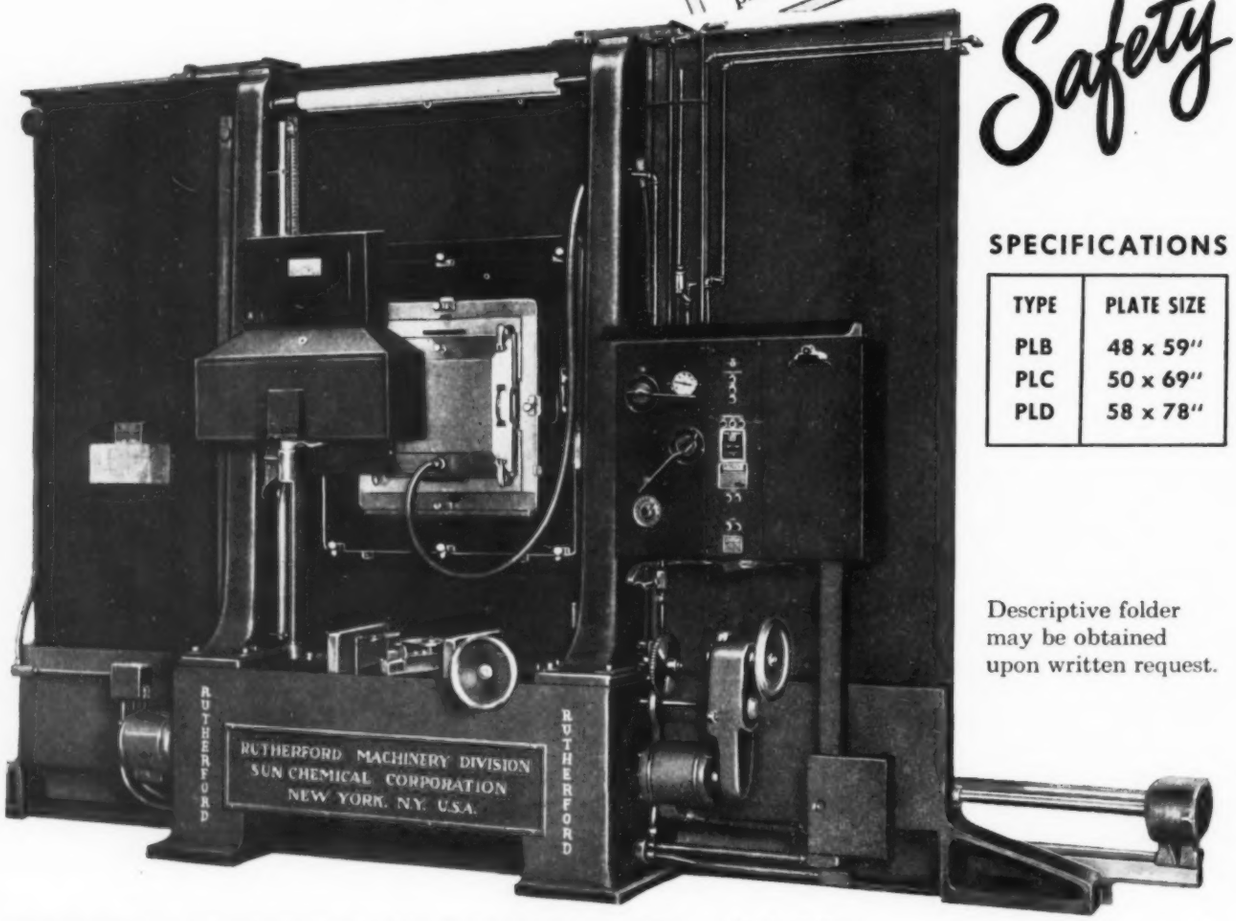
RUTHERFORD'S
PHOTO-COMPOSING
STEP AND REPEAT MACHINE

Fast registration
—is assured by quick-acting quoins with which each light weight holder is equipped.

Micrometer precision
Accurate hair-line register is obtained through use of micrometer dials

Accessibility
Counter balanced back board lowers to a horizontal position to receive press plate.

PLUS *Safety*



SPECIFICATIONS

TYPE	PLATE SIZE
PLB	48 x 59"
PLC	50 x 69"
PLD	58 x 78"

Descriptive folder may be obtained upon written request.

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Columbus Bank Note Buys Firm

Robert G. Kelley, president of the Columbus Bank Note Co., Columbus, Ohio, has announced an expansion program which includes acquisition of the Check Printing Division of the Advocate Printing Co., Newark, Ohio. The Columbus concern has purchased the Newark firm and it will be merged with the bank note company.

Mechanical equipment, paper stocks and other physical assets of the Check Printing Division will be moved to the Columbus Bank Note Co. plant at 40 E. Spring St., Columbus.

With the merger, the Columbus Bank Note Co. becomes one of the principal suppliers of bank checks in the middle west, serving more than 900 banks and their customers.

Equipment which will be added to the Columbus plant includes specially designed Hughes presses for multiple printing of checks at high speeds. The enlarged facilities will permit lithographing of checks and imprinting of customers' names in one plant without delay. The process formerly used at Newark involved shipping checks to an out-of-state plant for lithographing.

Founded 52 years ago, the Columbus Bank Note Co. was headed by Sinclair Nace until it was purchased by Mr. Kelley in 1941. Its current expansion program includes new equipment for handling all types of offset lithography.

A full-color brochure produced for the Roseville Potteries, Roseville, Ohio, recently won the Columbus Advertising Club's ad - of - the - year award for direct mail for Columbus Bank Note.

Equipment now being installed at the plant will be ready in the near future to provide plastic bindings for a wide range of printed products. The Columbus firm now employs more than 60 persons in its lithography and letterpress departments.

•

New Press Aids Ohio Firm

The year old Webendorfer Little Giant press has reduced the backlog of orders of Johnson Printing Company, Cleveland, by 50%, a company spokesman said. Deliveries are now being made in two weeks or less. A new lithograph platemaking department put in recently is also speeding up production.

•

Skach Heads Chicago Club



Joseph J. Skach, (above) in charge of lithographic purchases for Esquire-Coronet magazines, was elected president of the Chicago Club of Printing House Craftsmen at the annual meeting, June 15. Other new officers chosen were: First vice president, Roy Kirby, American Type Founders; second vice president, Frank Bartojay, W. F. Hall Printing Co.; treasurer, George Skach, Schultz Lithographing Co., recording secretary, Frank Pugliese, Hall Printing Co. Michael Ivers, Atlas Bindery, was re-elected financial secretary.

Thirty-five Craftsmen who have been members of the Chicago club for a quarter of a century, were presented with special 25-year service pins and another group of 36 received cigarette lighters in recognition of their perfect records of attendance at all club meetings since September 16 of last year. Past presidents of the club received an ovation in tribute to their services.

Official delegates appointed to the International Craftsmen's convention at Cleveland, August 8 to 11, were C. E. Duval, retiring president, Louis Plough, Edw. Christensen, Charles Gaynor and Frank Swanberg. Over 200 Craftsmen attended the season's final meeting at the Furniture Club.

•

Stern Names Ohio Representative

Edward Stern and Company, Philadelphia, recently announced the appointment of Clyde J. Geraty as their representative in the Ohio Territory. He will also represent them in Detroit, Pittsburgh and Buffalo.

•

Turner Holds Sales Meeting

Turner Printing Machinery, Inc., Cleveland, Ohio, held its annual sales meeting on May 22. During the morning talks were given by J. Wetheimer, president, and H. Pasch, vice-president. O. H. Steiner, president of the board of directors, was chairman. The afternoon session was devoted to a technical discussion of the latest developments in Lawson paper cutters and drills. David W. Schulkind, president of E. P. Lawson Co., New York, was the principal speaker. The meeting was concluded by a dinner at the Cleveland Hotel.

•

Sees More Combination Plants

President H. W. Hill, of the combination lithograph and letterpress firm of H. W. Hill Printing Company, Cleveland, returned recently from a 10 week western tour in which he observed a "startling growth of lithograph combinations growing out of letterpress plants." A former president of Printing Industries of America, he met with graphic arts associations and industry leaders. The reason for this frequent changeover, he said, is often the local high cost of photoengraving, electrotype, or stereotype work. The purchase of a press, employing lithographic craftsmen to start building up a department, and selling resistant customers on the new medium, frequently proves a sound policy, he said. The Hill firm does contract work on flat forms. The nine year old lithograph department is the busier section, he said. Equipment includes a 20 x 26" Rutherford, a 17 x 22" Webendorfer, two larger Webendorfers, a Little Giant, a job press and a Multilith.

•

Special Train to NAPL Meeting

A special train on the New York Central to the Cincinnati convention of the National Assn. of Photo-Lithographers, was announced during June by Walter E. Soderstrom, executive secretary of the association. The train leaves New York, Tuesday, September 14, arrives in Cincinnati, September 15, the morning the convention opens, and leaves Cincinnati Sunday afternoon, September 19, the day after the convention closes, and arrives in New York the next morning. The convention is to be at the Netherland Plaza Hotel.

•

Joins Forbes Office

Roger Bergholz, artist, recently joined the Cleveland office of Forbes Lithograph Company of Boston.

QUALITY "TOOLS"
for FINE CRAFTSMEN

EVERY PHOTO ESSENTIAL FOR THE LITHOGRAPHER

CAMERAS
Deardorff
Levy
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CHEMICAL PREPARATIONS
Ace Laboratories
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Beechem Laboratory
Eastman Kodak Co.
Graphic Economy Developer Co.
Litho Chemical Co.
Mallinckrodt Chemical Co.
Merck & Co.
NORWIL Photo Chemicals
Nutran Products
Sinclair & Valentine

DRYERS
Pako
Simplex
Weaco

EQUIPMENT
Alfa
Douthitt
Marshall
NORWIL
Robertson
Taylor

FILM
Ansco Reprolith
Ansco Stripping
DuPont Photolith
Hammer Line-O-Tone

LIGHTS
Atlas
Gelb
MacBeth
Pease

PAPER
Ansco—All Types
Defender—Litho Transparent and others
Eastman—Ad Type and others
Haloid—Lithaloid Negative and others
NORWIL—Silverprint

PLATES
Ilford Panchromatic
Eastman
Hammer Offset

SCREENS, HALFTONE
International
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Apprentice Plan Will Expand Chicago Schools

RECENT action of Chicago Local No. 4, Amalgamated Lithographers of America, making it compulsory for all regularly indentured apprentices to take formal classroom training in their craft and the agreement by employers, acting through the Chicago Lithographers Association, to pay tuition of these apprentices, forecasts a considerable expansion of activities at both the union's school and the Chicago Lithographic Institute. Committees representing the union and the Association were busy during June, working out details of the joint educational program.

Following completion of these preliminaries, the matter of facilities to accommodate the enrollment is to be considered. Chicago Lithographic Institute normally can handle a maximum of 200 but by a closely coordinated arrangement of classroom schedules, it is believed that the expected increase in enrollment can be taken care of. The final program is expected to be set up in time for the Institute's opening in September.

Some new courses are expected to be added to the Institute's curriculum but where no suitable courses are available at either school, such as for sketch artists and designers, proposals are being studied for sending the student to some outside school with facilities adapted to the purposes of lithography.

Both union officials and employers were enthusiastic about the future effect of the expanded educational program of the industry. Harry Spohnholtz, secretary of Local 4 and a member of the Lithographic Institute's Board of Directors, pointed out that nothing comparable is being offered anywhere by competitive printing processes. Every effort, he told *Modern Lithography*, is being exerted by the joint committee, to get the program off to a good start. As it is developed over the years, he said, the influence of the adequately trained craftsmen will have a tremendous effect in advancing the entire lithographic industry.

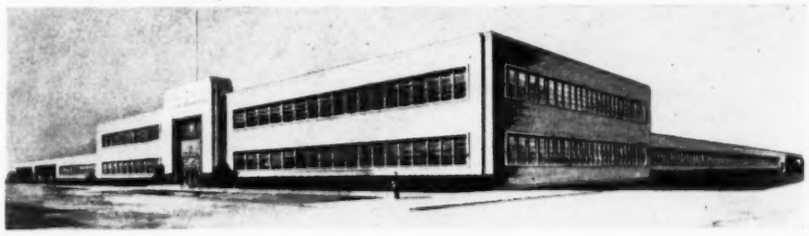
Stanley J. Kukla, of I. S. Berlin Printing and Lithographing Co., president of the Chicago Lithographic Assn., commented on the employers' agreement to accept responsibility for the fees of students by saying "It is a marvellous program and we felt that it offered us a good deal."

In the two years that the Institute has been in operation, he said, it has been generally recognized that the more than 600 persons who have taken the courses there have acquired increased skills that have strengthened the industry all down the line. He expressed confidence that the expanded educational program, which was agreed to unanimously by both the union and employer groups, has potentialities for still further putting the lithographic industry in a preferred position in the graphic arts world.

•

Chicago Alumni Organize

Formal organization of the Alumni Association of the Chicago Lithographic Institute was decided on by a group of graduates of the two-year-old industry training school who gathered for a dinner and reunion at a downtown Chicago hotel June 2. Meetings will be held semi annually next year but thereafter an annual gathering will be staged, it was decided. A drive for more members was planned and a program projected designed to strengthen and support the Institute's welfare. President of the new organization is Charles Kayser of Miehle Printing Press & Mfg. Co.



Start Work on Berlin Plant

Ground breaking ceremonies for the new Chicago plant (drawing above) of the I. S. Berlin Printing and Lithographing Co. and its affiliate, the Marshall-White Press, were held early in June with officials of the company and others participating The building, at Belmont and Kimball Avenues, will, with equipment, represent an investment of $2,000,000. It is expected to be ready for occupation early in 1949.

Land area will permit ultimate construction of a building with 330,000 square feet of floor area, but the first unit of the plant will provide 125,000 sq. ft. While this is 35,000 feet less than space now used in the building from which the company will move, the one-floor layout of the new plant, coupled with efficient modern equipment and a railroad siding for delivery of paper stock, will permit a greater output at a much lower cost, company officials said.

The exterior of the steel and concrete structure will employ glazed face brick, with limestone and granite trim. Manufacturing areas will have heavy duty concrete floors, skylights and special lighting for accurate color matching, and also a customers' room where color jobs in process may be inspected.

The superintendent's office will be located on a mezzanine floor with a view of the entire plant. Executive offices on the second floor front will include such features as air conditioning, double glazed windows, fluorescent trafter lighting, recessed convector radiators, and sound-proof ceiling. Facilities for employees, including locker and lunch rooms and a first aid station, are located throughout the first floor.

Much of the printing and lithographing equipment now in use will be disposed of and the new plant will be equipped with the latest presses and other facilities for advanced production techniques in printing and offset lithography.

This latest substantial addition to the Chicago graphic arts industry represents the culmination of the ambitions of a young man who founded the business in 1920 with a shop covering 1,200 sq. ft. of space and who kept on until his shop occupied seven floors of the building where he started, and, with the affiliated Marshall-White Press, acquired a nationwide reputation for work in all types of advertising color printing.

Decision to embark on the building program to meet the fast growing needs of the company was hastened by Chicago's plans for the Congress Street superhighway which is routed right through the present location. The building plans have been revised from an earlier architects' drawing released in January, 1946.

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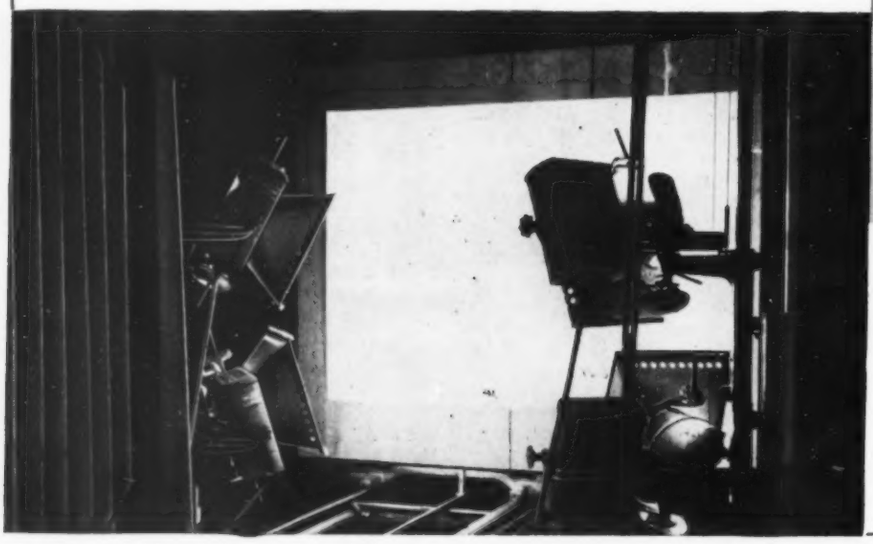
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Knapp Heads Chicago Guild

Herbert X. Knapp of U. S. Finishing & Mfg. Co., Chicago, was elected president of the Printers Supplymen's Guild of Chicago, for the coming year in a mail ballot. Donald T. Sutte of Electro-Matic Engraving Co. is the new vice president; W. J. McWilliams of Miehle Printing Press & Mfg. Co. is secretary, and Herbert Gaetjens of Gaetjens, Berger & Wirth, ink manufacturers, is treasurer.

Members named to the new executive committee are Gordon R. MacQuaker, American Printing Ink Div. Sun Chemical Corp.; Ren Perry, Harris-Seybold Co.; W. C. Smith, W. C. Smith & Son, paper knives; Jack Hagen, Printing Machy. Div., Electric Boat Co.; and Roy Kirby, American Type Founders.

Installation of the new officers occurred at the Guild's Past Presidents night, held at Rolling Green Country Club, June 11, following the organization's annual golf party.

•

Lawson Appoints Renshaw

David W. Schulkind, president of E. P. Lawson Co., Inc., New York, announced the recent appointment of John T. Renshaw as manager of the Philadelphia office. Mr. Renshaw succeeds Herman Sinnigen, vice-president of the company, who has retired. For the past two years, Mr. Renshaw has worked with Mr. Sinnigen in the territory covered by the Philadelphia office.

Prior to joining the E. P. Lawson Company, Mr. Renshaw was with the Miller Printing Machinery Co. in the Philadelphia area, and later in up-state New York.

•

Falco Liquidates Plant

The Falco Corp., Long Island City, N. Y. recently purchased the complete assets of the Fort Wayne Printing Co., Fort Wayne, Ind., including offset equipment, and planned to liquidate the entire plant from July 14 to 23. Liquidation was to be under the supervision of Eugene Falco and Edward J. Johnson.



The above advertisement appears in leading executive, advertising, and sales promotion magazines.

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For promotions there is no more versatile paper on the market than Rising Intralace.

Rising Papers
Rising Papers
PRINTING AND TECHNICAL

New Course at N. Y. School

A general lithographic daytime course to start in September and continue for two school years, was announced late in June by the New York Trade School, 312 East 67 St., New York 12. According to the announcement, the object of the course is to provide a thorough grounding in the fundamentals of offset lithography as practiced today. As planned, the time is to be equally divided between shop work and related work. Comprehensive trade knowledge instead of trade skills is the main objective because it is expected that the graduates will eventually serve the industry as executives rather than as craftsmen. More time is to be given photography and presswork than to other aspects, and chemistry and physics, as related to lithography are to be covered. The technicalities of production and production control are to be thoroughly studied. Planned visits will form an important part of the course. Only high school graduates will be eligible.

Dr. D. J. MacDonald dean of the lithographic department, reported early in July that some vacancies still existed in the new course.

•

J. M. Motschall, Detroit, Dies

John M. Motschall, 60, printer and lithographer, died June 10 at his home in Grosse Pointe, Mich. He was president of the Motschall Co., Detroit, and also a director of the Graphic Arts Process Co.

•

Newcomb, Former PIA Head Dies

James F. Newcomb, 68, president of the New York printing firm bearing his name, and the principal organizer of the Printing Industry of America, died June 15 following an illness of several months. He was a central figure in the forming of the PIA in 1945 when it succeeded the old United Typothetae of America. He served as president of PIA, and in 1947 appeared before the House Ways and Means Committee to present a tax program on behalf of small business. He was prominent throughout the graphic arts as a speaker.

Mr. Newcomb was born in Massachusetts. He began work in the printing field in New York for the John H. Gresham company and purchased the firm in 1912, changing the name to the James F. Newcomb Co.

•

John J. Carroll Dies



John J. Carroll, (above) 78, president and founder of Sinclair & Carroll Co., Inc., New York ink manufacturing firm, died June 8 at his home in New Rochelle, N. Y. following a week's illness. (As reported here last month.)

Mr. Carroll formed the company in 1923, and prior to that was associated with Sinclair & Valentine Co. for 12 years. Mr. Carroll was an active participant in the civic affairs of New Rochelle, N. Y., where he resided and was police commissioner of the community from 1913 through 1919.

Survivors include his widow, eight sons and two daughters. Seven sons are now associated with Sinclair & Carroll Co. They are Roy, Joseph F., Charles C., Frank A., Edmund J., Thomas P. and William F. Carroll.

•

Chas. Saenger Artist, Dies

Charles J. Saenger, 85, retired lithographic artist formerly with Kipe Offset Process Co., New York, died June 22 after a week's illness. He was born in Germany and came to the U.S. at the age of six. He had been a member of the Litho Club of New York.

•

Offers House Magazine Material

The first monthly issue of "Service for Printers," a new house magazine editorial service published for Printing Industry of America, Inc., by Robbins and Barber, New York public relations counsel, was mailed June 15 to commercial printers. Service for Printers offers a monthly "package" of articles, stories, pictures, charts, graphs, and cartoons from which printers can select such material as they wish to publish in house magazines for internal or external distribution.

Publication of Service for Printers represents an effort by PIA to help printers solve the important but sometimes difficult management problem of establishing friendly, effective communication with its employees and its customers, an announcement stated. Glenn C. Compton is editor.

•

Charge Paper Price-Fixing

In Chicago on June 14 the U. S. Circuit Court of Appeals issued a ruling requiring 41 manufacturers of "book paper," their association and twelve officials to end price fixing that the government charged has existed for 12 years. The ruling upheld a "cease and desist" order of the Federal Trade Commission dated June 30, 1945.

The defendants produce 86 percent of the paper used in books, magazines, envelopes and tablets and the F.T.C. found that by agreement their sealed bids to the Government Printing Office were uniform. The country, it was found, was also divided into zones with identical prices in each area.

The organization came into existence during the NRA "Blue Eagle" days of 1933 and after termination of that agency in 1935, it was charged, continued to work together on a pricing arrangement which had been permitted under NRA but is no longer legal, the Commission asserted.

•

POPAI Re-elects Vanderbogart

Clifford L. Vanderbogart, vice-president of Niagara Lithograph Company, Buffalo, was re-elected for a third term as president of the Point of Purchase Advertising Institute at a recent meeting of the directors.

Other officers elected included: John Palmer, Palmer Associates, 1st vice-president; Al Rode, Jr., Rode & Brand, 2nd vice-president; and Royal Hoffman, Arvey Corporation, secretary-treasurer. Norman McKean remains as executive secretary.

Donnelley Man Heads STA

Walter Howe, art director of R. R. Donnelley & Sons Co., Chicago, was elected president of the Chicago Society of Typographic Arts at the annual meeting, June 7. James Zdenek, art director of Swift & Co., was elected first vice-president, and Anne Edwards Long second vice-president. De Forrest Sackett, free lance artist, was chosen secretary, and Joseph Straus, with Hillison & Etten, printers, treasurer.

•

625 At Education Convention

Over 625 persons registered for the three day convention of the National Graphic Arts Education Assn. held at Hotel Pennsylvania, New York, June 21-23. A varied program dealing with many phases of training and education in all branches of the industry was conducted, and considerable attention was given to offset lithography by speakers and panel members.

The motion picture "Type Speaks" sponsored by American Type Founders Sales Corp. was shown the opening day and John A. Backus, presided at the session. A motion picture sponsored by the Miehle Printing Press & Mfg. Co. was shown that evening, with Carl Mellick, vice president in charge of sales, presiding. On the second day, the 1948 Books by Offset Lithography exhibit was shown and talks were made by A. Albert Freeman, executive director of the book organization, and by Harry A. Porter, vice president in charge of sales of the Harris-Seybold Co., past president of Books by Offset Lithography. The Harris-Seybold Co. sponsored this section of the program.

New developments in composition, methods of printing, offset plates and other phases of the graphic arts were covered in the Tuseday afternoon talk of Glenn C. Compton, Robbins & Barber, New York public relations firm which handles affairs for PIA. A testimonial dinner that evening honored J. Henry Holloway, head of the New York School of Printing, who is retiring after serving for 50 years in educational work in New York.

Charles W. Latham, director of employee training, Lithographic Technical Foundation, New York, gave a slide-recording presentation on the final day's program, assisted by Vincent Stafford of the LTF staff.

Various side trips arranged in connection with the convention included a tour of the Elizabeth, N. J. plant of American Type Founders.

•

Exhibit at Candy Show

Several lithographing, label, converting and packaging materials firms had exhibits at the Confectionery Industries Exposition held June 20-25 at Grand Central Palace, New York. Exhibitors included Geo. Schmitt & Co., Brooklyn; The Dobeckmun Co., Cleveland; Milprint, Inc., Milwaukee; National Folding Box Co., New Haven; Reynolds Metals Co., Richmond; Tompkins Label Service, Philadelphia; Standard Printing Co., Columbus; Vita Vision Corp. of America, New York; Weinman Bros., Chicago; and Kavart Assoc., N. Y.

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109 Year Old Schlegel Firm Expands Plant

IT is only by the merging of the qualities of tradition with current technical engineering that perpetuation can be achieved in competitive industry." This was the comment, last month, of George Schlegel III, president of Schlegel Lithographing Corp., New York, in discussing his firm's current expansion program and its 109 year history.

The company, founded in 1841, ranks with the oldest in the industry, and is successfully merging its qualities of tradition with today's research and engineering achievements. The purpose of the expansion program, Mr. Schlegel explained, was to add at least one new major unit to each department in the plant.

Starting off in the platemaking department (photography is done outside the plant, and much hand art work for tobacco and other labels is done in preparatory departments) a 68" Rutherford photocomposing machine has been installed. Other equipment added here includes a Rutherford whirler, Pitman temperature-controlled developing sinks, and other auxiliary equipment.

In the pressroom a new Harris 42 x 58" two-color offset has been added, and another one is due. A new Christensen bronzer, taking a 42 x 58" sheet, is now in operation, as is also a new pile fed UPM dusting machine, used for cleaning excess bronze powder from sheets.

The finishing department is an important part of the Schlegel operation and several units have been added recently to expand this section. A new Sheridan 46 x 54" embossing machine has been installed. Other units include a pile fed Southworth jogger; a Seybold Auto Spacer 64" cutter; three Ayers die cutting machines; one PMC die cutting machine; and a five-stack calendering machine for burnishing bronze.

A small ink mill has been installed for mixing inks for color matching.

A section of the offices has been refurbished in a modern manner utilizing several glass brick walls. The plant utilizes two and one-half floors (about 40,000 square feet) of the Schlegel Building at Second Avenue and 22nd Street. Piped-in music plays at set intervals throughout the various departments of the plant where machinery noise is not too great.

The corporation was founded 109 years ago by George Schlegel the great grandfather of the present president. This same name has been carried down through each succeeding generation. The first location was on Manhattan Island (New York City) and has always been there. The firm has been on William Street, White Street, Duane Street, and Centre Street, leaving the last location in 1910 to go to the present building. The records of R. Hoe & Co. indicate that the founder bought two of the first lot of power driven presses built in this country in 1868. (Illustration on page 33, this issue, shows a Hoe press purchased by Schlegel in 1888.)

George Schlegel, founder, died in 1878, and his son George carried on from that date to his death in 1928. At that time, the next George Schlegel became president, and George Schlegel III, the present head was elected to that post in 1947.

The early activities of the firm were general and well diversified. With the creation of the large flat bed press, split fountains became possible, and with this advantage, the activities of the corporation expanded into the label field where they have since remained. The original firm was listed only as George Schlegel. This was later changed to George Schlegel Art Lithographer, then changed back to the original form. In 1921 it became George Schlegel, Inc., and in 1934 the present form was adopted.

The company belongs to the One Hundred Year Assn. of New York, but President Schlegel emphasizes that the interests of the present directors "are most current and their whole objective is to achieve the most modern methods of lithographic reproduction."

George Schlegel III was recently elected vice president of the Lithographic Technical Foundation, which he has served as a director for several years. He is also a past president of the Young Lithographers Assn. of New York, and a former member of the board of directors of the New York Litho Club.

Hoe Co. Appoints Hayes



James H. Hayes (above), has just been appointed assistant manager of the Offset Press Div., R. Hoe & Co., New York, the firm announced. Mr. Hayes spent three years in the company's engineering department and for three years has been with the offset sales department. During the war he served with the army. He attended the Brooklyn Polytechnic Institute. C. W. Dickinson is manager of the Offset Press Div.

•

Changes at Northwest Co.

Directors of The Northwest Paper Co., Cloquet, Minn., elected Bernard W. McEachern vice-president and general sales manager at a recent meeting. Mr. McEachern has been associated with the company since 1932. Clarence P. Sheldon has been appointed assistant general sales manager, and in assuming his new position will be located at the company's general offices in Cloquet.

Orlo F. Brewer, district sales manager of The Northwest Paper Company's San Francisco office, has been transferred to Chicago where he will assume Mr. Sheldon's former duties as district sales manager of merchant grades.

Hammermill Appoints

Bulkley Dunton Company, Inc., New York was recently appointed a Hammermill Agency, replacing the agency of F. A. Flinn, Inc., which is now terminating its business.

•

ATF Reports on Sales

The sales of ATF Inc., Elizabeth, N. J. for the year ended March 31, totaled $36,871,000 while additional discounts, interest, and commissions, brought the total income to $37,233,000. Earnings for the period totaled $2,615,000, of which $568,000 went to stockholders, $300,000 for plant replacement in addition to regular depreciation, and $1,747,000 for reserves for working funds, product development and new equipment.

The report was in a unique form: an offset booklet, containing a plastic phonograph record with a summary of the report given by Thomas Roy Jones, president of ATF Inc. The report itself was completely illustrated with cartoons showing where the money came from, what it was used for, and the part played by management, employees and stockholders. (See story in "Through the Glass.")

•

Retires From Ketterlinus



Frank W. Roberts, (above) Ketterlinus Lithographic Manufacturing Co., Philadelphia, retired from active duty July 1, (as reported here last month.) He had served the company since 1891, for many years as a director of the company and for the past 42 years as director of purchases.

•

Fotosetters Now In Production

One lot of "Fotosetters," the new phototypesetting machine of the Intertype Corp., Brooklyn, is now in production, and the plant is now tooling up for increased production next year, H. R. Freund, chief engineer, told *Modern Lithography* early in July. Machines of the first lot may be finished by the end of this year, although this is uncertain, he said.

An Intertype sales executive denied reports of scheduled delivery of machines this year, and said that no formal orders had been taken, and that not even a "waiting list" had been made up. Many firms, he said, had spoken for a machine a long time ago.

Whether one of the two pilot models would be demonstrated this year was uncertain he said, although there is such a possibility.

Meanwhile a moving picture of the machine, showing production pictures of its typesetting operation, is in production and will be finished early in 1949. All other showings of slides, etc., will be curtailed in the meantime.

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LITHO CLUB NEWS

Elect Haydock to Head Boston Litho Club



EDW. W. HARNISH JAS. HAYDOCK JOS. ULRICH DOUGLAS REILLY

James Haydock, Forbes Lithograph Co., was elected president of the Boston Litho Club recently, succeeding Edward W. Harnish of Tichenor Bros. Co. Joseph Ulrich, Spaulding-Moss Co. was re-elected secretary; and Douglas F. Reilly, Buck Printing Co., was re-elected treasurer. Not shown here is James Beldotti, Winthrop Printing & Offset Co., who was elected club vice president. Walter Anstey, Pitman Co. was appointed program chairman succeeding Charles E. Mallet of Rand Avery-Gordon Taylor, Inc., who resigned because of other duties. Mr. Mallet is president of the National Assn. of Photo-Lithographers. Tentative plans were made for an outing for sometime in July.

Detroit Has Meeting; Trip

The final meeting of the season and a tour through a paper mill made a full schedule for the Detroit Litho Club during June. The regular meeting was held June 10 at Carl's Chop House, with Henry F. Kroeger, Jr., president and Thomas D. Hook, vice president, of the Black Box Photographic and Collotype Studio, Chicago, as the speakers. Thirty-four persons attended.

Mr. Hook traced the history of collotype printing from its early days in Europe, using flat bed stone presses, to the present day methods utilizing metal plates and cylinder presses. He said there are only about six plants in the U.S. which produce collotype on a large scale at present. The process, he explained, is best suited for jobs where the multi-color illustration comprises most of the plate, and where a short run is needed.

Mr. Kroeger answered a number of technical questions and displayed a continuous tone sheet, 42 x 61". The presses deliver sheets at 600 to 800 per hour, he said.

About 30 members of the club and their wives were guests on June 11 and 12 of the Watervliet Paper Co. at its mill, Watervliet, Mich. The group left on Friday, June 11 in two chartered busses, for St. Joseph, where members were dinner guests of the paper firm. The tour was begun the next morning and guides explained the manufacture of offset and coated papers, and the controls and testing processes used in the laboratory and pilot pulp mill.

H. B. Friedenberg, club secretary, reports that the club's next meeting is to be held in the second week of September.

•

Williams Heads Cinn. Group

Ted Williams, Progress Litho Co., was elected president of the Cincinnati Litho Club at its annual meeting held at the Hilton-Hawley Co. plant, Cincinnati, June 8. Mr. Williams, formerly vice president of the club, succeeds William Jones, Progress Company, to the presidency. Louis Weiss, Progress Company, formerly club secretary-treasurer, was elected vice-president, and Max Birri, Palm Brothers Decalcomania Co., was elected secretary-treasurer.

The board of governors includes besides the officers, Mr. Jones, Benjamin Smith, Dick Fischer, Clarence Wilnoth, Hans Gruner, Jack Loos, Charles Stein and Stanley Crane. Frank Petersen, Cincinnati Lithographing Co., for the fifth consecutive year was elected educational chairman.

Newly admitted members to the club were Earl Conover and Russell Smith both of Tristate Offset Company. Donald Anderson, Cincinnati Litho and Harry Teuting, Winkler Offset Co., were guests.

The 46 persons in attendance, were conducted on a tour through the ink making plant. Preceding the tour, they were guests of the Hilton-Hawley Co. at dinner, after which a discussion period was held. The members (all Hilton-Hawley men) of the panel who answered questions relating to ink were: Bart Hawley, Frank Pfister, Art Bush, George Huelsman, Bill Roller, Bud Hollmeyer and Bud Bosworth.

A litho picnic was announced for August 7 at Madeira Park. The next meeting will be held September 14.

•

St. Louis Sees Movie

The June 3rd meeting of St. Louis Litho Club was attended by 56 persons who saw the colored movie, "Paper—Pacemaker of Progress." A question and answer period was led by Jack Hagen of Graham Paper Co., and Gardner Wright of Beacon Paper Co. The discussion centered around the problems of improving papers for offset.

August 5th will be the next meeting when there will be election of officers. The club's boat excursion was held June 15.

•

Balto.-Wash. Meet for Golf

Golf-playing members of the Washington and Baltimore Litho Clubs were scheduled to meet July 15 in a match at the Manor Country Club, near Washington. T. King Smith and Tom Bowden comprised the golf committee at Baltimore. Dinner was to follow the afternoon of golf.

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Conn. Outing Is Aug. 21

The Conn. Valley Litho Club's annual outing and clambake is planned for Saturday, August 21 at Turner Park, Longmeadow, Mass. Joe Siracuse was again appointed director of athletics. The Books by Offset Lithography exhibit is to be taken to New England under the sponsorship of the club in the fall, it was announced. Showings in New Haven, Hartford and Springfield are being arranged, and the books are to be the feature of the club's next regular meeting, October 1. New England lithographers will cooperate in the traveling exhibits, it was said.

•

Baltimore Holds Crab Feast

The Baltimore Litho Club's annual summer crab feast was scheduled for July 24, Norman Heath, Photo Litho Plate Graining Co., club president, announced.

•

To Distribute R & P Line

Three new distributors have been appointed to handle the Roberts & Porter line of lithographic equipment and supplies in their respective territories, Harry Grandt, of the New York office, announced in June. The firms are The Photo Litho Plate Graining Co., Baltimore; Nessler and Wagner, Cincinnati; and A. E. Heinsohn Co., Denver.

•

Winkler Offset Moves

Winkler Offset Color Service has moved to larger quarters at 108 West Central Parkway, Cincinnati, where a number of pieces of new equipment are being installed. W. R. Winkler heads this firm which makes plates, color separations, etc., for the trade.

•

Palle Joins Universal

Robert Palle, formerly with C. O. Monk, Inc., Baltimore ink manufacturer, recently joined the sales department of Universal Lithographers, Inc., that city, Albert Caldwell, head of the latter firm, announced.

•

Quaker City Incorporated

Quaker City Lithographing Co., Inc. 11 Hawthorne Road, Larchmont, N. Y., was recently incorporated.

LITHO CLUB GUIDE

MOST CLUBS SUSPEND REGULAR MEETINGS DURING THE SUMMER.

BALTIMORE
Tom Bowden,
1231 North View Rd.
Baltimore 18, Md.
Meets 3rd Monday, Park Plaza.

BOSTON
Joseph H. Ulrich, Secy.
Spaulding-Moss Co.
42 Franklin St., Boston
Meets 2nd Wed., Hotel Gardner.

CHICAGO
Lester Von Plachecki, Secy.
Columbian Lithographing Co.
547 S. Clark St., Chicago 5, Ill.
Meets 4th Thursday, Bismarck Hotel.

CINCINNATI
Louis Weiss, Secy.-Treas.
Progress Lithographing Co.
Main Street
Reading, Cincinnati, Ohio
Meets 2nd Tuesday,

CLEVELAND
H. H. Johnson, Secy.
Reserve Lithograph & Printing Co.
2342 E. Ninth St., Cleveland
Meetings announced locally.

CONNECTICUT VALLEY
Roger Bartlett,
Meriden Gravure Co.
Meriden, Conn.
Meets 1st Friday, March, May, Sept., Nov., and sometimes other months, City Club, Harford.

DAYTON
John Heim
Otterbein Press
230 W. Fifth St.
Meets 1st Monday, Suttmiller's Restaurant.

DETROIT
Harry Friedenberg, Secy.
Safran Printing Co.
6543 Sylvester, Detroit.
Meets 2nd Thurs. at Carl's Chop House.

MILWAUKEE
Howard C. Buchta, Secy.
E. F. Schmidt Co.
341 N. Milwaukee St., Milwaukee.
Meets 4th Tuesday at the Boulevard Cafe.

NEW YORK
Gerard L. Urban, Secy.
Brett Lithographing Co.
Skillman Ave. & Pierson Pl.
Long Island City 1, N. Y.
Meets 4th Wednesday, Building Trades Club 2 Park Ave.

PHILADELPHIA
Joseph Winterburg, Secy.
622 Race Street,
Philadelphia 6.
Meets 4th Monday, Poor Richard Club, 1319 Locust St.

ST. LOUIS
Harold Rohne
Letterhead & Check Corp.
2940 Benton St.
Open meetings in Feb., April, June and Aug

SAN FRANCISCO
Wm. Fennone, Temp. Secy.
Lehmann Prtg. & Litho. Co.
2667 Greenwich St.
San Francisco, Calif.

TWIN CITY
Elwood Osberg, Sec'y.
Mono Trade Co.
213 S. 6th St., Minneapolis
Meets last Thursday of month.

WASHINGTON
G. B. I. Miller, Secy.
Hotel 2400
2400 16th St., N. W.
Meets 4th Tuesday, Hotel 2400 (N.W. 16th St.)

NAT'L. ASS'N. OF LITHO CLUBS
Wm. J. Stevens, Exec. Secy.
317 West 42nd St.
New York 19, N. Y.

Miehle in Larger N. Y. Offices

The New York offices of Miehle Printing Press & Mfg. Co. moved on June 1 to larger quarters at 219 East 44 St., New York 17, the company announced recently. The new offices contain 67,000 square feet of floor space and provide about three times the space formerly occupied at 330 West 42 St. The new location provides additional space for both the offset and letterpress parts department, the sales department for both divisions, and a showroom for small letterpress equipment. Many graphic arts firms are located in this east midtown area. William J. Hogan is manager of the New York office, and is in charge of offset sales in the eastern United States.

•

S & V Man on World Tour

George Warmbold, vice president and manager of Sinclair & Valentine Co's Chicago ink plant, is expected to arrive home next month from a world-girdling business trip by air on which he embarked in May. From the west coast Mr. Warmbold flew to Hawaii, thence to Japan and China and was to continue on from the Orient into Europe, then back to New York and Chicago. During his absence the Chicago plant has been in charge of H. C. Anderson, assistant manager.

•

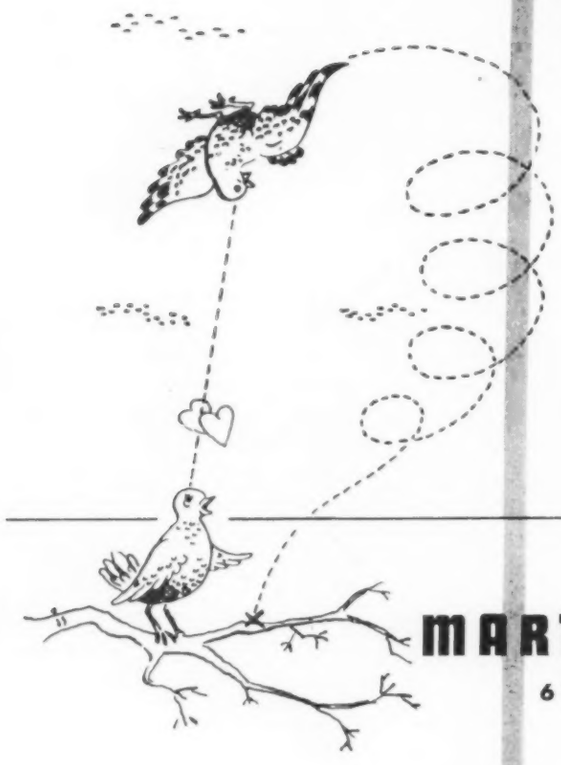
Orth Speaks at Detroit

Allen Orth, director of educational service for General Motors, addressed a recent meeting of the Detroit Club of Printing House Craftsman at Harmonie Hall on the subject of America's part in the battle for abundance. Mr. Orth outlined many facts on producing things in quantity, and discussed the fundamentals of mechanical duplication.

•

Plate Joins Reinhold-Gould

John Plate, formerly with Champion Paper and Fibre Co., Hamilton, Ohio, recently joined Reinhold-Gould, New York. At present, he is taking part in a sales training program which Reinhold Gould has developed for men breaking into the merchant selling field.



making a good impression

a black and white cartoon or a full color portrait . . . a delicate sunrise or a darkened mineshaft—whatever the medium, whatever the mood—Driscoll Inks can be depended upon to capture the color and spirit of the original artwork. A complete assortment of distinctive Driscoll Coverwell Inks are available for printing on all types of offset and letterpress papers. These smooth-flowing, full-bodied inks mean consistently fine printing—printing that makes a good impression by any standards. Try them soon.

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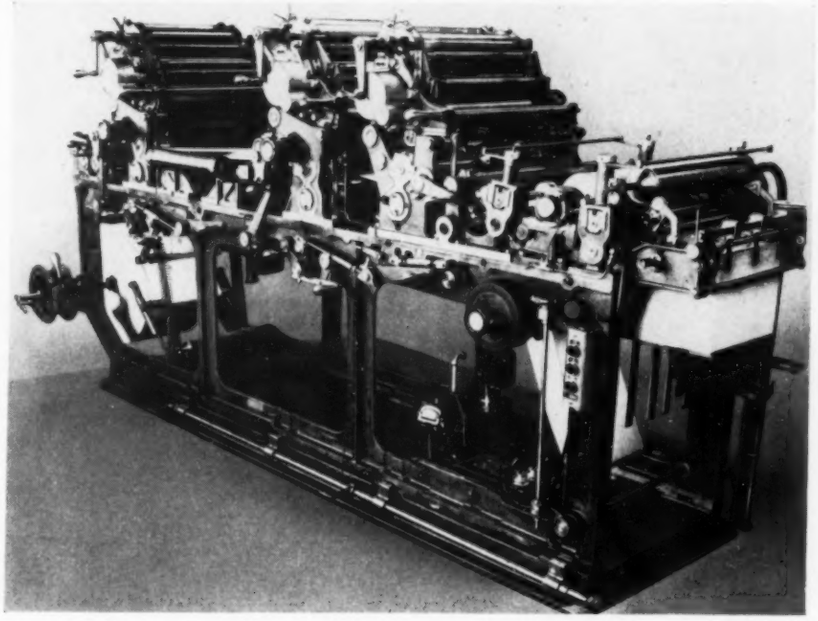
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EQUIPMENT & BULLETINS

Announce Details on Litho King Press



More details on the new multi-color web-fed offset press, printing two colors on one side or one color on both sides in a single operation at speeds ranging up to 30,000 sheets per hour, have been announced by Imperial Lithograph Press Corporation, newly formed New York firm. The new press, being marketed under the trade-name of the "Litho-King," according to George G. Carnegie, Jr., vice-president and sales manager of Imperial, "is the fastest and most productive offset press on the market today."

It has a sheet cut-off of 8½" and handles a maximum width paper roll of 14". Besides the two color and double-side printing features, the press imprints, numbers and perforates. Mr. Carnegie further states: "Features of the Litho-King include a new means of controlling the web at the delivery, assuring continuous high speed operation and accurate sheet cut-off; riding of the bearers on all three cylinders—plate, blanket and impression; and time-saving improvements in the ink and water distribution systems and plate and blanket change operations. Furthermore, the imprinting feature actually provides a third color.

"The Litho-King will perform an exceptionally wide variety of work such as letterheads, forms of every description, direct mail material, handbills and many other routine and special jobs."

The new press measures four feet wide, twelve feet long and five feet high.

Detailed specifications for the Litho-King include: Diameter of Paper Roll, 30" Maximum; Cut-off, 8½" Fixed; Maximum Printing Area, 8⅛" x 13¾"; Plate Dimensions, 9½" x 14½" x .010"; Blanket Dimensions, 10½" x 14½" x .0625" (Provision for .005" underlay); Delivery, 28" Maximum Pile; Lightest Stock, 9 lb. onionskin; Heaviest Stock, Index Bristol; Maximum Running Speed, 30,000 I.P.H.; Approximate Net Weight, 6500 lbs.; Approximate Floor Space, 12' x 3' 6"; and Height, 60".

•

New Scottish Silk Screen Press

A new press for silk screen printing has been introduced recently by Messrs. W. P. McCormick, silk screen printers, of Goven Cross, Glasgow, Scotland, who have completed one year's operation of a test machine which will, Mr. McCormick claims, lift silk screen printing into the mass reproduction field.

Tests on the machine have resulted in a practical machine for sale to the trade. The first lot of machines will be completed in August when literature will be available. The first demonstrations will be held in London and Glasgow towards the end of August. The price of the complete unit will be in the region of £400 ($1600) and delivery date is estimated at approximately two months. The machine prints at speeds of 600 to 1200 per hour. This could be increased to 2500 if automatic feeding were used. The units now on order print up to 20" x 30" x ½" stock and to squeegee breadth of up to 31".

•

IPI Again Offers Match-Box

International Printing Ink has just announced that the IPI Match-Box is again available to commercial printers and lithographers. In a single package, this kit gives the printer everything he needs to mix and match over 100 colors and tints, the company says. The kit contains 11 tubes of inks and compounds, a patented mixing and measuring slab, two mixing knives, tube rolling keys, six special tube caps—plus directions and a color-matching chart. Color schemes may be selected from the chart by following a few steps. Simple formulas are included to permit accurate color matching in very small batches for sample work (and small press runs) or in larger quantities for the commercial shop.

Inks are letterpress but may be used for matching and preparation work in offset.

•

New Paper Slide Presentation

Watervliet Paper Co., Watervliet, Mich., recently completed a slide-show on the manufacture of coated book papers. This set consists of 75 slides with a descriptive comment given by a mill representative. Showings are being offered to graphic arts trade organizations in the midwest.

•

New Cellulose Gum Booklet

A new booklet "Improved Desensitization with Cellulose Gum," with instructions for use, has recently been published by the Lithographic Technical Foundation, 131 East 39 St., New York 16.

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PERFECTION printed Flat Gummed Paper Samples, are proving of real value to printers in the selection of the RIGHT gummed paper for the job. Complete PERFECTION Sample Kits are in the hands of PERFECTION distributors. The three outstanding features of the Kit are:—

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3. **SAMPLES:** Printed with same information as shown on envelope flap for complete user understanding.

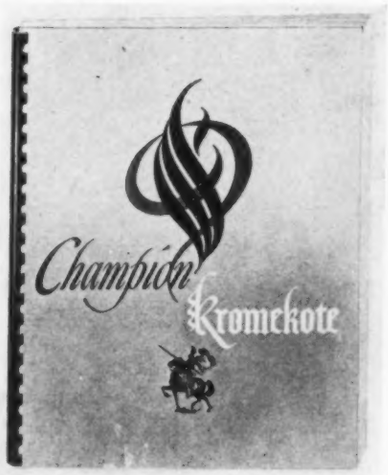
Now, with the PERFECTION printed Flat Gummed Paper Samples, you needn't guess as to the right gummed paper for the job in hand. It's all right there in black and white. Ask your distributor of PERFECTION Flat Gummed Papers to demonstrate the kit to you.

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All Used the Name Samples
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New Kromekote Sample Book



A brochure containing answers to many questions concerning Champion "Kromekote" paper and how it prints by various processes and with various kinds of ink, has just been issued by the Champion Paper & Fibre Co., Hamilton, Ohio. Plastic bound, the 74 page book contains many demonstrations of work on Kromekote, including offset lithography. It is a practical printing guide too, for it contains suggestions for handling Kromekote, and production data on the printing of each demonstration. There are single-color illustrations, duotones and process color, as well as embossing. Work with gloss inks, silver and gold, and various types of printing on the reverse side, are also included among the specimens.

Copies are available only from Champion Kromekote merchants, the company said.

•

New Rotogravure Press

Sheet delivery of multi-color gravure sheets at an average rate of 18,000 per hour which can be boosted to 24,000 under "ideal conditions," is now possible with the Champlain Company's new 14" rotogravure press with sheeter, the company has announced. The sheeter is designed to keep pace with the high production of the press. Compact construction makes it ideal for use where floor space is limited and high production is important, it was said.

The new press is said to be capable of printing any number of colors, including varnish in one pass through the press, and give uniform color impressions are aided through the use of a circulating ink system combined with the Weiss-Speedry enclosed ink fountain. Wash up is eliminated except when changing colors and press can be kept idle for days without removing ink. Champlain prints on any variety of stock and accurate register is maintained by push button or electric eye control. The Champlain Company is at 88 Llewellyn Ave., Bloomfield, N.J.

•

New Justifyer for IBM

A new model "Marginator" (right margin justifier) designed to fit the proportional spacing Executive model typewriter manufactured by International Business Machines Corp., has just been announced by the Marginator Company of Los Angeles. The company says it makes possible the preparation of inexpensive typewriter composition which exactly simulates typeset copy both in the appearance of the characters and the justification of the right hand margin.

International Business Machine's proportional spacing typewriter makes allowance for the varying width of characters, but has no provision for automatic justifying of the right margin. With the Marginator attached, however, automatic justification is added, and the resultant copy can be used for reproduction.

The new model Marginator operates on exactly the same principle as the standard Marginator which has been available for all standard typewriters for the last two years and has been adopted for the preparation of copy for reproduction by many firms, including the strike-bound *Chicago Sun-Times*. In connnection with this latter application, newspaper executives have been quoted as saying that 45 typists have replaced as many as 100 conventional compositors.

The Marginator is a development of John S. Edison, Burbank, Calif., inventor, and is distributed by Marginator Company, 2022 Glendale Blvd., Los Angeles 26, California, and its sales agencies. Availability of all models is immediate, the company says.

•

Describes New Safe Light

Descriptive literature on the E-Z-C safe lights and other dark room equipment, has just been issued by Beattie Process Camera Corp., 210 Fulton St., New York 7. Products shown include visual color controller light units, transmission lights, color viewers, and platemaking safe lights.

New Justifying Typing Method



A machine which types copy with justified right margins was announced in June by Joseph Spielvogel, president of Joseph S. Vogel & Co., Newark, N.J. advertising agency. Justified copy on the first writing is accomplished through the use of a tape which stretches. The machine, called a "Vogel-Reel" is to be produced by a company being formed by Joseph J. Fiske of Jersey City, a former newspaper publisher, according to trade reports.

The purpose of the machine is to type justified copy for reproduction by offset, photo engraving, gravure or other processes.

According to the inventor, his Vogel-Reel provides the only available means by which a typist can produce automatically aligned columns on a typewriter without any preliminary copy, calculation, or other preparatory steps. He claims that no special skill or training is required, and that anyone can produce aligned copy with his reel, even when typing extemporaneously. The finished copy is suitable only for reproduction by photo-engraving, photo-offset, gravure, facsimile radio, and other processes used in the production of newspapers, magazines, books, and other printed matter. The inventer says that, with his reel, electrically-operated typewriters, especially those having printing type and proportional spacing for various letter widths, produce "results which only an expert can distinguish from conventional printing."

•

Jobber Press on Market

Craftsman Machinery Company, Boston, has just announced that the C. M. C. Jobber is back into production after five years. According to the manufacturer, the press has an operating speed of 3,000 impressions per hour using a ¼ horse power motor. It can be be run by unskilled operators. Its many other features are the full length fountain, easy hand throw-off, hand brake, fool proof gripper bar and a large storage cabinet in the base of the press for storing rollers, ink, tools etc.



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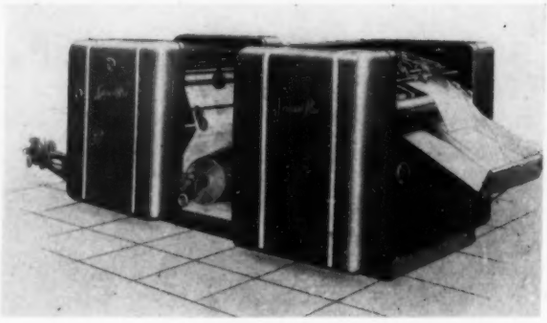
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New Dutro Rubber Plate Press



The Speed-Flex, a roll-fed jobbing press, built to use rubber printing plates has just been announced by Orville Dutro & Son, 1206 Maple St., Los Angeles, 15, Calif. The manufacturer says the press operates at speeds ranging from 15,000 to 20,000 per hour on a maximum sheet size of 15½ x 17, the latter dimension being fixed by the cylinder circumference. The web width may be varied from five to 15½ inches. The basic press, without additional units, is 51 inches high, 40 inches wide and 11 feet long. An additional unit is available which contains two printing cylinders, one of which is reversible, so that the added unit can print two colors on one side of the paper or one color on each side. (Illustration shows two-unit press) The press is equipped with cam-operated numbering machines, and has a strike-in for different color imprinting. Rotary perforation, punching, and a pasting unit may also be included.

The press is suitable for snap-out forms, laundry lists, order blanks, deposit slips, letterheads, circulars, package inserts, coupons, business forms and other types of work which come in runs above 5,000 according to the manufacturer. The press was to be in production in June, Mr. Dutro said. Complete information may be obtained by Modern Lithography readers from the Los Angeles firm.

New Printing of Willy Book

A new printing of the third edition of "Practical Photo-Lithography," by C. Mason Willy, has just been announced by Sir Isaac Pitman & Sons, Ltd., London, and its affiliate, Pitman Publishing Corp., 2 West 45 St., New York. The book, hardbound, 5 x 7½", with over 300 pages, covers the lithographic process from general considerations to specific discussion of the practical aspects of each step in the process.

Another book, "Photo-Engraving in Relief," second edition, by Mr. Willy, was announced by the same publisher. This gives the same detailed attention to the modern photo engraving process. The books are priced at $4.75 each.

The author of these books was reported killed during the war while serving in the Royal Air Force.

•

New Tin Blank Slitter

A new duplex body blank slitter has been announced by Lima-Hamilton Corporation. Known as the Hamilton-Kruse No. 301, the 36-inch machine is designed for plain iron or tin sheets having a maximum thickness of approximately .017 inches. Operating speed of the machine is 50 sheets a minute or slower, depending upon requirements.

The duplex slitter, a heavy-duty product, was designed by Peter Kruse and built by Lima-Hamilton's Hooven, Owens, Rentschler Co. Division at Hamilton, Ohio. Cutters supplied with the machines are of Hamilton-Kruse design of high-carbon, high-chrome forged steel.

•

Issue Offset Scrapbook No. 3

Offset Scrapbook No. 3, containing a wide selection of type ornaments, emblems, symbols, etc., for use in paste-ups for offset reproduction, has just been announced by A. A. Archbold, 1209 South Lake St., Los Angeles 6, Calif. The 8½ x 11" booklet contains 24 pages of material, with each page blank on the reverse side so that designs may be cut without injuring others. The booklet is priced at $3.00, Mr. Archbold said.

•

Describes Kodak Plates

The Eastman Kodak Co. Rochester, has just published a new, four color, illustrated booklet, entitled "Kodak Plates for the Graphic Arts." The booklet provides examples of plates made from color transparencies color prints, and black-printer negatives from artwork. Brief descriptions outline the special characteristics of each type of plate. This booklet is available upon request.

•

Describes Display Lighting

"Packaged Lighting for Displays" is the title of a folder just issued by Haft & Sons, Inc., 79 Third St., Brooklyn 31, N. Y. The folder describes the various uses of Haftson Displaycords, with or without flashers, or in combination. The company offers same day service on samples and quotations on dummies submitted. Florescent lighting units, and other products relating to displays are offered by the firm.

•

Booklet on Letterhead Design

Bermingham & Prosser Paper Co., St. Louis is distributing a 13" x 13¼" spiral bound booklet entitled "Light Up Your Letterhead" by Dale Nichols. The story is a copyrighted treatise to show how proper use of lettering, design and color bring "light" or life to a letterhead. The 25 pages give 8½ x 11" illustrations of letterheads all printed offset.

•

Offers Point-of-Sale Gum

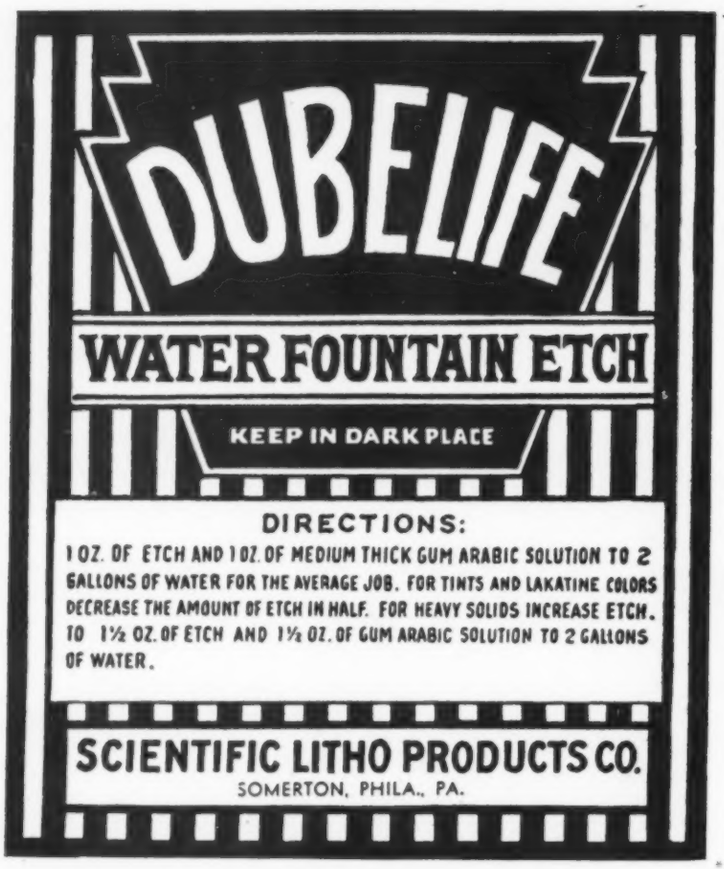
Kleen-Stik Products, Inc., has announced a new "Idea Kit." This consists of sample point-of-sale pieces-window posters, shelfstrips, etc.—that have been gummed with moistureless Kleen-stik spots and strips. This kit is available to advertisers, agencies, printers and lithographers. The firm is located at 2611 S. Indiana Ave., Chicago 16.

•

Joins Eastern Supply Firm



Carl B. Anderson (above), joined the sales department of Eastern Graphic Arts Supply Co., Inc., Corona, L. I., N. Y., July 1. For the past three years he was a graphic arts salesman with Eastman Kodak Stores, New York, and prior to that was in charge of the Reproduction Department of Sperry Gyroscope Co., Great Neck, N. Y.



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If you want something to keep plates clean, to save on dampeners, and to prevent roller stripping — Dubelife Water Fountain Etch is the product that you want. Try it and see for yourself.

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(For a group—attach separate sheet with names of persons and addresses.)

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350 At Craftsmens' Meeting

Approximately 350 members and guests at the Third District Conference of the International Assn. of Printing House Craftsmen heard three speakers on gravure, offset lithography, and letterpress production problems at the Sheraton Hotel in Rochester, May 22nd.

W. H. Wood, Director of Research for Harris-Seybold Company addressed the gathering on "Offset Lithography in 1948." (ML, June, 1948, pg. 40) Vernon L. "Bill" Gardner, production manager of Canfield & Tack, Rochester printing house, cautioned the Craftsmen to . . . take as good care of our men as we do our machines," when he spoke on "Letterpress Production Problems." W. B. Thiele, sales manager, Graphic Arts Department, Ford Instrument Division of the Sperry Corporation, talked on "Rotogravure, Where, Why, and How."

Many of those attending the two-day meeting were from Canada.

•

Announce Direct Mail Contest

Announcement was made June 30 of the 1948 "Best of Industry" Contest by the Direct Mail Advertising Assn. Now in its 20th year, this contest attracts entries from firms in all parts of the country, of direct mail and mail order advertising. This year's entries are to be produced between September 1, 1947 and August 31, 1948. The contest is open to all uses of any type of direct advertising, without restriction on size, type, purpose or classification. Membership in the DMAA is not a requisite.

Announcement of winners and display of the winning portfolios will be a feature of the DMAA Annual Convention at the Benjamin Franklin Hotel, Philadelphia, September 29-October 1.

Entry blanks for the 1948 contest are available at DMAA headquarters, 17 East 42nd Street, New York 17.

•

Mead Changes Operations

The Mead Corporation, Philadelphia, recently announced that the paper manufacturing operations in its Dill and Collins Division, Philadelphia, will be discontinued early in August. Three paper machines are to be dismantled and the manufacture of raw stock and uncoated grades formerly made there will be transferred to other Mead mills. However, the coating mill will remain in operation.

•

New Swigart Warehouse

Swigart Paper Co., which was 50 years old July 1, has started construction of a half-million dollar warehouse in Chicago. Located along the Illinois Central railroad tracks between 27th street and Inglehart court, the one-story steel and concrete structure will contain 65,000 square feet of floor space, clear of pillars, and with a ceiling height of 20 feet. Loading accommodations will permit handling of eight railroad cars and five trucks. Ground for the project was broken early in June.



THINGS YOU CAN DEPEND ON . . .

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For centuries men have looked to the north star for its unfailing guidance in plotting precision courses across the earth and seas.

. . . in lithography: BINGHAM ROLLERS

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MODERN LITHOGRAPHY
The Leading Litho Publication

DMAA Names Frazier

The Direct Mail Advertising Assn., New York, recently announced the appointment of Frank Frazier as executive director commencing August 1. For the past three years, Mr. Frazier was executive director of promotion for E. P. Dutton & Co., Inc. In his new position, Mr. Frazier will direct all services and activities of the association.

•

Anchor Chemical Appoints

The Anchor Chemical Co., Inc., Brooklyn, recently announced the addition of Martin Hollander and Theodore Maizus to its sales staff, serving in the graphic arts field. Mr. Hollander has a background of graphic arts experience and was formerly with the experimental division of Republic Aviation Corporation. Mr. Maizus was associated with Atlantis Steel Products and Eastern Lighting Corp.

ALBUMIN PLATES

(*Continued from Page* 65)

water, the plate should be gummed up smoothly. The film of gum remaining should be sufficient to cover the plate grain, but not the image areas.

10—*Wash Out And Base Applied.* A plate that is strong and clean at this point can have its image strength retained longer by applying an asphaltum or lacquer base at this point. Some suppliers furnish lacquers with their coatings to be applied directly after exposure. These result in long running plates when the directions are carefully followed.

The greatest requirement at this point is the easiest—follow through each step in albumin platemaking carefully, without going any farther off the main track than possible and the results will speak for themselves.★★

(*This discussion is the result of contributions of many people and not the sole discovery of any one person, the author states.—Editor.*)

MAP REPRODUCTION

(*Continued from Page* 77)

ing for the different colors. This can be noted wherever a blue stream crosses a yellow boundary. If it is desired to hold these portions the initial separations should be touched up with India ink. When the map contains a great many overprints it is not feasible to do this and such maps cannot be reproduced by this process.

Since this is a contact method, separations cannot be made from maps which are backed up or which are printed on opaque stock. The fact that desensitized film is employed and that long exposures are required precludes the use of this process, as such, in the camera. It may eventually be possible, however, to make separations by reflex methods. We are continuing to explore methods for use in the camera but to date have not obtained any tangible results.

Separations have been made of colors other than the ones listed in this article. The technique employed depends upon the nature of the color desired and the colors from which it is to be separated, as for instance brown is treated as yellow.

By solarization it is possible to separate grays from black and white. A contact exposure is made directly on desensitized film without a fog exposure. In the background areas a great deal of light reaches the film and solarization results. In the black portions no light reaches the film and it remains clear. In the gray portions sufficient light reaches the film to cause a forward action but not sufficient to cause reversal. This gives a positive of the gray.

Even with the best of controls, desensitization is sometimes uneven and results are not always predictable. Variations in paper stock and in inks require changes in exposure and development. Considerable experience with the Her-Sol Method is required in order to obtain adequate results. It is hoped that in the future the manufacturers of photographic materials will furnish emulsions and filters

WHITE PAPER
WHITE LIGHT — **for color truth**

Comparison Viewer 10" x 16"

WHITE PAPER for printers' colored inks is a *MUST!*
WHITE LIGHT for viewing color in transparencies is also a *MUST!*



WAY'S STANDARD (white light) **VIEWERS** were developed to create a *STANDARD* light for viewing color truthfully.
Adopted as *STANDARD* by Montgomery Ward, Conde Nast, R. R. Donnelley & Sons and other leaders in the graphic arts. Used by the United States Navy Medical Center, Md.
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Patent Applied For

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Our" DYRITE" Plastic Sheets have the following advantages:

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3. Can be coated with a "DYRITE" Black or Red contact emulsion for making master flats.
4. Can be filed away for future use on a flat surface or in roll form, still retaining its dimensional stability.
5. Sizes are up to and including 51¾" x 150".

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which will give the desired effects without resorting to desensitization. At that time better control and more flexibility can be expected.

The process is still in its infancy. It is capable of better than adequate reproductions. It already promises to remedy the inadequacy of World War II where black and white reproductions of colored maps were furnished troops because there was neither sufficient time nor manpower to separate the original by routine methods.

Records have been kept on production jobs to date. A comparision with the same job done by either blueline or negative separation indicates saving up to 80%.

References

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(4) Meiklyar, P. V., "Herschel Effect for Different Levels of Illumination in the Pre-exposure." Comp. rend. (Doklady) U.R.S.S., 54:705-07. No. 8, 1946. Abstracted in Monthly Abstract Bulletin, 33.10, October, 1947. Item 0146.

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(8) Carroll, B. H., and Kretchman, C. M., "Photographic Reversal by Desensitizing Dyes." Bur Stand. J. Res., Research Paper No. 541, 1933, 10:449.

(9) Wolfe, R. N., and Andrews, R. S., "Adjacency Effects in Photography," PSA Journal, 1947, 13:9.★★

SCHULTZ LITHO

(*Continued from Page* 52)

Asked the reason for a considerable vacant space in another section, Mr. Schultz revealed that it was reserved for a 4-color rotogravure press, soon to be delivered. Other necessary equipment is being readied, he said, and when everything is set to go he will offer his customers a rotogravure service along with lithography.

The Schultz plant is located near Chicago's far northern limits, surrounded by a better class residence district.

Surroundings are an improvement over those in the crowded industrial district of the last location. Employees like the air conditioning, locker rooms and showers, and other provisions for their comfort. During the noon lunch period they can play ball on the Lake Michigan beach, two blocks away.

"They've fallen in love with the place," Mr. Schultz remarked, "and I'm finding that employee turnover has practically halted."

In installing the presses a 16-inch concrete floor was put in to absorb vibration, and provision was also made for eliminating vibration from the air conditioning machinery. This, Mr. Schultz said, has not only insured against trouble in the camera room, but removed a possible cause for complaint from nearby residents.

Alterations in the building's external appearance and surroundings, have received warm approval from other business men along the street. "They've congratulated us on the improvements we have brought to the neighborhood," Mr. Schultz said, "and tell me our new plant is definitely an asset to the Rogers Park neighborhood."★★

MULTI-COLOR GIANTS

(*Continued from Page* 37)

Demand for Four-Colors Is Up

Evidence is everywhere today that all manufacturers are striving for the ultimate in practical equipment for the lithographic industry. There is a definite trend toward more four-color offset press installations. In our own case, we have delivered almost as many Harris four-color machines since V-J Day as we delivered prior to the war.

The reasons for this increased demand are fairly obvious. Color has reached an unprecendented stature, and more and more lithographers are realizing the many advantages of printing a four-color job on one run.

Another important factor is technological improvements in inks, papers, plates, and all other equipment and supplies used in the process.

I think it is rather apparent that we at Harris-Seybold believe that the offset lithographic industry will continue to grow. I feel sure that other manufacturers share our optimism. ★★

PERFUMED INK

(*Continued from Page* 47)

Sheets were sprayed, as they came off the offset press, with a perfume oil. A quarter pound of perfume oil was used to spray 3,000 covers. This job attracted considerable attention among St. Louis lithographers and printers.

That the new publicity given to perfumed printed matter may stimulate the wider use of perfumed inks brings up a problem or two. The answer to a perfumed ink is not merely adding any essence or essential oil to a regular ink and dumping it in the fountain. This was learned many years ago the hard way when some of the perfumed inks required many days and sometimes weeks to dry, or dried and then scaled off the paper, or refused to adhere to a coated stock. Where porous paper stock such as blotting paper, eggshell, or newsprint is used, and where the problem of ink drying is not as difficult as in the case of coated paper, cellophane, glassine, etc., there is less danger in the use of perfuming materials which might affect the properties of the ink. But in inks to be used on coated stock, the right perfuming material is essential. Only those who know full well what they are doing based on practical research should undertake to compound or designate the perfume. But the idea appears to have possibilities, just as it did twenty years ago, which might be exploited to advantage by ink houses and graphic arts specialty manufacturers.★★

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TECHNICAL BRIEFS

From Current Literature in the Graphic Arts

Abstracts of important current articles, patents, and books are compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of interest to Lithographers. Either list may be obtained for 10 cents in coin or U. S. stamps. Address the Lithographic Technical Foundation, Research Dept., Glessner House, 1800 Prairie Ave., Chicago 16, Ill.

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Where titles are marked with an asterisk the original articles can be furnished by the Foundation (address above) as photographic copies at 60 cents per page, plus six cents postage for each four pages or PB reports can be secured from the Dept. of Commerce, Office of Technical Service, Washington, D. C., for prices quoted. Check or money order should be made payable to "Treasurer of the United States."

Photography, Tone And Color Correction

***New Weston Light Integrator for the Graphic Arts.** Photo-Engravers *Bulletin* 37, No. 10, May, 1948, pp. 36-7 (2 pages). A new light integrating meter has been announced by the Weston Electrical Instrument Corporation. The device consists of two units, the integrating and controlling mechanism, and a photovoltic cell. The integrator includes an indicating instrument which indicates the light intensity on the light target.

Relative Corrosion Effect on Stainless Steels of Rapid Fixing Baths Containing Ammonium Chloride and Ammonium Sulphate. H. F. Muehler and J. I. Crabtree. *PSAJ* 1946, 13, pp. 30-33. The propensity of acid hardening and fixing baths to attack ordinary 18-8 stainless steel is accentuated by the presence of ammonium chloride 50-gm./litre as used in Kodak F-7 and F-8, but not by ammonium sulphate 60-gm. litre as used in F-9. The attack under controlled experimental conditions began in areas exposed to the moist vapour and was observed both at room temperature and at 43-degrees C., particularly where the vapour over the solution was more or less stationary or confined. On continued exposure areas immersed in the solution were attacked. Type S16 molybdenum stainless steel was not attacked in the vapour or by the solution. Replacing ammonium chloride 50-gm. litre by ammonium sulphate 60-gm. litre did not upset the hardening, rate of exhaustion or rate of fixing of the rapid fixing bath tested. (*Chemical Abstracts* 1947, 41, 1567. *British Journal of Photography* 95, No. 4590, May 7, 1948, p. 186.

New Developments in Mercury Lamps and Their Applications. E. W. Beggs. *Illum. Engineering*, 42: 435-62, April, 1947. The article is a general survey of the complete line of mercury-vapor lamps now offered by American manufacturers. Data are given, in tabular form, covering operating characteristics, dimensions, vapor pressure, life, etc. In one of the figures accompanying the article, the spectral-transmission curves of fused quartz and of the various glasses used in constructing mercury lamps are given. Applications of this type of lamp, such as in illumination, excitation of fluorescence, projection, photochemistry, and bactericidal techniques are given. *Monthly Abstract Bulletin*, Kodak Research Laboratories 34, No. 3, March, 1948, p, 105.

***Masking.** Frank Preucil. *National Lithographer* 55, No. 5, May, 1948, pp. 42-3, 92-93 (4 pages). Negative masks and their various uses are described. They have found increased popularity in recent years through their suitability for use with color transparencies and for the preparation of integrally corrected separations to be used with contact screens where intervening mask thickness would be undesirable. With Kodachromes, negative tone correction masks are invaluable in reducing the usually excessive contrast to a brightness range which can be accommodated on the straight line portion of the separation's emulsion. The difference in principles involved in the use of negative and positive masks is discussed. Negative masks eliminate colors by working backwards. Instead of acting on them directly, the negative mask adds density to the white in the positive image until it matches the unwanted color's effective photographic density to the selected filter.

Device for Camera or Projector Lenses for Producing Reversed Images. Don Heyer. *United States Patent No.* 2,442,564 (June 1, 1948). A device for forming reversed images, comprising a lens, an exteriorly threaded tubular member in which said lens is mounted, adapted for cooperation with a threaded support to focus the lens in response to rotation of said tube, a second tube telescoped in said member and rotatable with respect thereto, image reversing means and means mounting said image reversing means in said second tube, said mounting means being adjustable to change the position of said image reversing means to bring the beam emerging from said means into alignment with the entering beam, relative rotation of the tubes serving to cause the image to be presented in the desired position. *Official Gazette* 611, No. 1, June 1, 1948, p. 197.

Planographic Printing Process

***Plate Graining** (4th Article). W. H. Grealey. *British and Colonial Printer* 142, No. 1014, April 9, 1948, p. 246 (1 page). The author mentions a number of troubles which might interfere with graining efficiency, and stresses the importance of using good materials. Remarks are made as to the types and sizes of graining marbles used, the influence of the time factor in graining, and the importance of a uniform surface to good printing.

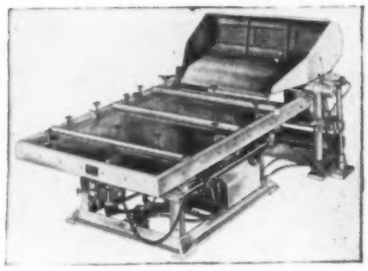
Light-Sensitive Layer. F. H. Hausleiter. *French Patent* 899,553. (November 10, 1943). A light-sensitive layer for photomechanical purposes comprises gum arabic sensitized with bichromate and containing an additional material, e.g., chrome alum, chromic acid, or formol, which hardens the colloid and converts it into a state in which it is insoluble in water. *Monthly Abstract Bulletin*, Kodak Research Laboratories 34, No. 3, March, 1948, p. 119.

Protecting Surface for a Steel Lithographic Plate. Charles H .Van Dusen, assignor to Addressograph-Multigraph Corporation. *United States Patent No.* 2,441,643. A thin and normally substantially flat and non-curling flexible steel planographic printing plate having a mechanically grained image-receptive surface on at least one face thereof, said image-receptive surface having thereon a rust-inhibitive coating comprising sodium chrome glucosate and which is substantially free of any tendency to interfere with the image-reception or image-reproduction characteristics of said grained image-receptive surface. *Official Gazette* 610, No. 3, May 18, 1948, pp. 654-655 (2 pages).

***Bi-Metallic Plates** (Part 10). J. S. Mertle. *National Lithographer* 55, No. 5, May, 1948, pp. 44, 45, 94, 95

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(4 pages). Last article of a series on review of efforts to produce finer litho plates with various metals and processes. Latest developments considered here include Boeckelmann-Elfers patent pertaining to a smooth copper baseplate surfaced with a coating of nickel; Duroprint process of the Swiss concern Akomfina; work on bimetallic plates by "Time-Life;" development of Coates Brothers, similar to IPI plate. The entire series on bi-metallic plates is summarized.

Introducing PVA. W. B. Hislpp. *Process Engravers Monthly* 1948, 55 (649) 26 (Jan). Formulae and technique are given for using polyvinyl alcohol as a light-sensitive coating. *Printing Abstracts* 3, No. 4, April, 1948, p. 174.

***Offset Hazards.** Joseph Winterburg. *Photo-Engravers Bulletin* 37, No. 10, May, 1948, pp. 11-18 (8 pages). Some of the troubles are discussed which may be encountered in graining, counter-etching, coating a plate, and inking, developing, and etching the plate. The effect of fountain solution pH and variation in inks is mentioned. The steps in deep-etch platemaking are outlined. The effect of an increase of relative humidity on the exposure time for offset plates and cold top enamel is explained.

***Exposure vs Coating Thickness.** Don Grant. *Harris Impressions* 8, No. 2, March-April, 1948, pp. 1, 3 (2 pages). Suggested procedures for coating surface type plates so that exposure may be kept constant under varying conditions of relative humidity. Charts are given as guides to control coating thickness by (1) speed of coater, (2) time of heat during coating, and (3) per cent of water added to the coating solution. The charts are based on a maximum time of ten minutes between coating and exposing.

Paper And Ink

***Static Electricity in Paper-Making and Paper Using.** James Strachan. *Paper Maker and British Paper Trade Journal* CXV, No. 5, May, 1948, pp. TS 37-39 (3 pages). The contact theory of static electricity is explained. Briefly it is that when two surfaces are pressed into intimate contact with each other there is a disturbance of the double electric layer followed by a passage of electrons, or sometimes ions, from one surface to the other. Electrification of paper on the paper-machine, in the mill after the paper-machine, and in paper consuming industries after being sent out of the mill is discussed. Results are given on tests for the classification of papers and their electrical charges.

Gas Adsorption—A New Printing Ink Research Tool. Albert C. Zettlemoyer. *American Ink Maker* 26, No. 1, 25-7, 59 (1948). Method for *surface area measurement* and *pore-size* determination by gas adsorption are described. *Chemical Abstracts* 42, No. 9, May 10, 1948, pp. 2835, 2836 (2 pages).

A Review of the Literature on Printability and Allied Subjects, 1946-1947. *Pulp and Paper Magazine of Canada* 49, No. 3, Convention Issue, 1948, pages 107-17. This bibliography covers the approximate period from September, 1946 to September, 1947. Like previous bibliographies in this series, no attempt has been made to cover all phases of paper and printing, but rather to include only those articles which have the most direct connection with the printing use requirements of paper and paperboard. The articles have been roughly divided into the following five classes; testing, printing properties, printing troubles, printing inks, and miscellaneous. 43 references. *Bulletin of the Institute of Paper Chemistry* 18, No. 8, April, 1948, p. 542.

***Modern Concepts of Printing Inks.** I. M. Bernstein. *American Ink Maker* XXVI, No. 5, May, 1948, pp. 33, 37, 39-40, 61, 63 (6 pages). Developments in the printing ink industry during the past quarter century are summarized. Formulation of printing ink continues as an art, but is gradually being permeated by science due to problems imposed by higher printed speeds and necessity for improving quality of reproduction. Basic ink formulation principles are described. Drying oils, driers, resins, solvents, and pigments and their use in ink formulation are discussed. Purposes and characteristics of the following inks are set forth: non-scratch inks, gloss inks, heat-set inks, steam-set inks, wax set inks, quick-set inks, aniline inks, lithographic offset inks, rotogravure inks, metallic inks, doubletone inks.

Lithography—General

***Research Puts Lithography in Lead in Graphic Arts Field.** *Lithographers Journal* 33, No. 2, May, 1948, pp. 8-9 (2 pages). Report of Chicago Lithographic Technical Foundation meeting April 15-17. Description is given of tour through LTF Laboratory, and the work conducted in each department. Extended discussion periods were held during this 3-day meeting and problems and prospects of the industry were discussed. Among topics of interest were vapor blast graining, and the bi-metallic plates developed by Time, Inc., and Roberts and Porter.

***Better Lighting for Viewing Colors at Night in the Press Room.** William C. Stone and Andrew Balika. *Printing* 72, No. 5, May, 1948, pp. 60-62 (3 pages); *National Lithographer* 55, No. 5, May, 1948, pp. 40, 41, 90 (3 pages); *Modern Lithography* 16, No. 5, May, 1948, pp. 33-35 (3 pages);

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Printing Equipment Engineer 76, No. 2, May, 1948, pp. 23-25 (3 pages). Description of press inspection booth with colored fluorescent lamps covered by gelatin filters for viewing color (particularly at night) in the press-room.

Graphic Arts—General

***High - Intensity Projection Arc Lamp.** Charles A. Hahn. *Journal of the Society of Motion Picture Engineers* 50, No. 5, May, 1948, pp. 489-501 (12 pages). This paper describes mechanics and design of the Peerless Hy-Candescent 120- to 180-ampere projection arc lamp, the Hy-Speed condenser-lens system, and the light heat filter unit.

Moiré Patterns in an Impression of Many Colors. D. Tollenaar, *Sci. ind. phot.* 16, March-April, 1945, pages 70-1. Crossline screens produce not just a single moiré pattern, but a whole series of them. The higher-order patterns are much less intense, but nevertheless cause trouble. In two-color printing, the third-order pattern may be visible. In three- and four-color printing, the most troublesome moiré pattern is caused by the interference between one screen and a moiré pattern produced by two of the others. It can be rendered invisible by very accurate adjustment of the screen angle. *Monthly Abstract Bulletin*, Kodak Research Laboratories 34, No. 4, April, 1948, p. 145.

***Photo-Engraving in 1947.** H. M. Cartwright. *Photographic Journal* 88A, April, 1948, pp. 95-96 (2 pages). A brief review of some of the developments in photo-engraving, lithography, and photogravure during 1947.

***Halftone and Tricolor Printing by the Silk-Screen Process.** F. W. Mackenzie. *Process Engravers Monthly* 54, October, 1947, pages 254, 257 (2 pages). Although the actual halftone and color work done by silk-screen methods to date does not compare favorably with that produced by other methods, new types of screens have been evolved that may improve the results if they are allied with machine printing. An obvious outlet for silk-screen halftone and color work is in textile printing. The main problem of the photomechanical worker in the production of negatives and positives for screen-printing is in correlating his work with that of the screen-printer. Techniques are being developed which are closely associated with photo-engraving. In regular production with carbon tissue, the tonal or color correction must be done on the photographic negatives or positives, but by a new method, fine etching is not only possible but necessary. Hence, after the first proofs, corrections may be made without remaking the screens. The printing of the highlight dots in recently inspected work by the carbon tissue process is said to have been needle sharp as a result of printing in a special, transparent lacquer. A silver halide emulsion could be used in place of the customary bichromated-colloid coating in the silk-screen process. The stencil image is produced by tanning development. It is believed that short runs of posters could be produced economically and well by silk-screen methods. *Monthly Abstract Bulletin* 34, No. 3, March, 1948, p. 100.

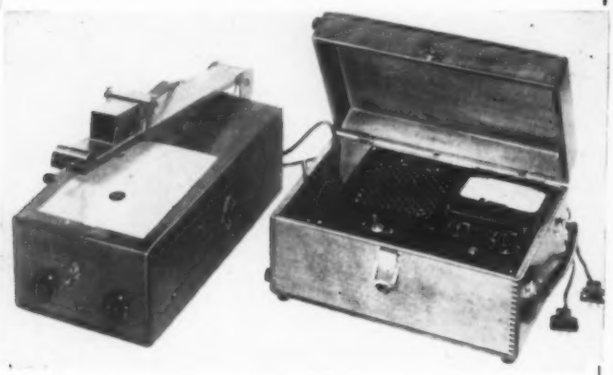
***A Reflection Process for Reprinting Books.** Gerard L. Urban. *Modern Lithography* 16, No. 5, May, 1948, p. 38 (1 page). Processes of reproducing type and line work by a contact reflection method which can replace the camera are described. Brief instructions are given for the "Manuldruck" process which was developed in Germany in 1922, using a glass plate coated with bichromated collodion emulsion, and for the Typon process in which the coated glass was replaced by a high contrast silver chloride paper. The process used by the Army Map Service during the war to reproduce maps and other type and line work is also described.

Announce Fairchild Lithotype. *Modern Lithography* 16 ,No. 5, May, 1948, p. 86. The Fairchild Lithotype, a new type composing machine, is electrically driven and types standard printer's type in a great variety of faces and sizes. It uses any standard Monotype face in sizes from 6 pt. to 24 pt. and produces finished proofs on paper or on thin metal offset plates for direct image work. The type is in a light magnesium wheel, and the print is through a carbon ribbon. The first Lithotypes will be available for field testing in a few months. Manufactured by Fairchild Camera and Instrument Corp., 80-06 Van Wyck Boulevard, Jamaica 1, New York.

***New Transfer Print Method Developed.** *Plastics*, February, 1948; *Share Your Knowledge Review* XXIX, No. 8, May, 1948, pp. 16-17 (2 pages). New method of reproducing printed matter in black and white and in full color on plastics film has been developed by Joseph Mrazek, New York. In essence, process consists of transfer of a pattern printed on high-grade coated paper to cellophane and other cellulosic films, vinyl, rubber hydrochloride, butyral and many other types of thin, unsupported films. The printed paper is removed from the press in roll form and run along a belt for calendering with a liquid film-forming resin, which must be compatible with the ink used in printing the paper. After drying, the film is stripped from the paper, leaving it blank, printed impression having been transferred to film. This process is said to be economical, and sample prints show sharp definition and an almost three-dimensional effect. Applications for this method include: labels, maps, charts, and inserts for books, periodicals, and advertisements.★★



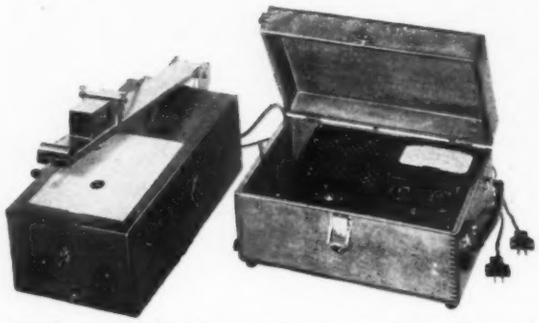
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This question was asked at the Litho Club Forum, during the convention of the National Association of Photo-Lithographers in Detroit last October.

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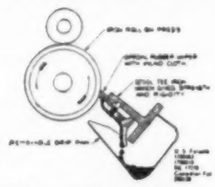
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Help Wanted:

POSTER Artist, Dot etch artists, steady employment .McCandlish Lithograph Corp. Roberts Avenue and Stokley Street, Philadelphia 20, Pa.

PRESSMEN—Thoroughly experienced pressmen on two-color Miehle or Harris Press. Steady jobs guaranteed with good salary. These vacancies occur in New England plant. Replies must give details of background experience, which will be kept confidential. Address Box 986 c/o Modern Lithography.

WESTERN NEW YORK PRINTER and Lithographer wants typographer with practical compositor's experience, thorough knowledge of monotype and linotype composition, to correctly specify type faces, fit copy and make pencil layouts; ability to meet customers well and work harmoniously with others. State age, qualifications, experience and salary desired. Unusual opportunity with fast growing business. Address Box 987 c/o Modern Lithography.

PHOTOGRAPHIC FILM SALESMAN: To cover Graphic Arts and Industrial Photo accounts in Greater New York and New England. Working knowledge of plate making for offset, gravure and letterpress required. Desire energetic man in early thirties. Salary—open. Address Box 988 c/o Modern Lithography.

SUPERINTENDENT: Capable of taking charge of Photographic, Art, platemaking departments and okehing color sheets. Experienced in latest methods, with ability to handle men. Must have successful record of past performance. Large Mid-Western Lithographer with latest and most modern equipment offers this once in a life time opportunity to right man. Write giving full information about yourself—age, experience, salary desired, etc. Address Box 108 c/o Modern Lithography.

ART DEPT. EXECUTIVE WANTED: A good opportunity with a fast growing label manufacturing firm in San Francisco. Must know all styles of art work for label reproduction, either from sketches or designs already in use. A good salary and steady employment for an ambitious experienced man in this specialty. Must have good executive ability. Please do not apply unless you can fill these requirements. Address Box 989 c/o Modern Lithography.

OFFSET PRESSMAN WANTED: Offset pressman for color work on 17 x 22 Harris Press. The Stein Printing Company, 161 Luckie St., N. W., Atlanta Georgia.

Situations Wanted:

AVAILABLE: A combination group consisting of (1) one process camerman (2) two color artists, all with 12 or more years experience in offset lithography, capable of high quality reproductions on all mediums. Desire a connection in the South, West or Southwest. Definite yearly production in volume can be guaranteed, and examples of work are available. We can set up a shop for color production, including estimating. Will also consider investment. Address Box 990 c/o Modern Lithography.

DOT ETCHER: Having charge of an art department in the East desires to make a change and leave the city. He is thoroughly versed in all the various processes used in reproducing fine color work. Address Box 991 c/o Modern Lithography.

MULTILITH OPERATOR: Desires to learn offset operation. Two years experience on Multilith 1250, 15" x 20 and 20" x 20. Fair working knowledge of complete process. Art background. Veteran. Central New York area preferred. Address Box 992 c/o Modern Lithography.

DOT ETCHER: Many years of experience in all types of work including high grade Kodachrome reproductions. Fully capable of supervising work from start to finish. Would like to make a change. Southwest or West preferred. Address Box 993 c/o Modern Lithography.

COLOR PROCESS PHOTOGRAPHER and Artist: All around lithographer. Over 20 years experience. Continuous tone separations and correction. Also dot etching, stripping, platemaking. Capable supervision or set up. Ideal for small shop. New York area preferred. Address Box 994 c/o Modern Lithography.

FOREMAN & COMPETENT workman, camera, stripping, platemaking. 20 years in trade, eight years experience as shop foreman. Seeks position with medium-sized progressive concern as working or supervisory foreman. Accustomed to quality work. Will consider any location for right opportunity. Address Box 995 c/o Modern Lithography.

CAMERAMAN: Experienced cameraman and litho dept. foreman—black and white or color. Desires position in progressive shop. Box 996 c/o Modern Lithography.

PLATEMAKER: Experienced in Albumin and deep etch plates, also photo composing, desires position in New York or vicinity. Address Box 997 c/o Modern Lithography.

JOURNEYMAN OFFSET PRESSMAN: Experienced on Harris Press 42½ x 59. 34 years old and in offset business 18 years. Address Box 998 c/o Modern Lithography.

Miscellaneous:

WANTED: Proof Press motorized, in fair condition, equipped with side guide and grippers. Also bronzing machine suitable for metal decorating. Address Box 999 c/o Modern Lithography.

WANTED 17 x 22 Harris Offset Press, will pay premium price. Campbell Offset Printing Co., Inc., 222 Cedar Street, Syracuse, N. Y.

Wanted:
DIRECT ROTARY LITHOGRAPHING PRESSES.
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Press is in excellent condition and can be seen in operation by appointment.

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FOR SALE: Available next August, a 1947 ATF "Big Chief" Offset Press used very little—for experimental purposes only. Address Box 1000 c/o Modern Lithography.

FOR SALE: Harris late model G. T.—2-color offset 38x52—Serial No. 225 in good condition, complete with controller and motor, available around the latter part of this year. The Reynolds & Reynolds Co., 80 Germantown St., Dayton, Ohio.

FOR SALE: One Seybold Dayton Paper Cutting Machine, Size 51", AC motor, 3 new knives, excellent condition, immediate delivery, best offer will take. Quote F.O.B. Omaha, Nebraska, Write Box 101 c/o Modern Lithography.

FOR SALE: 2 Miehle 65" cylinder presses with spiral drive motor with controls. Available immediately. Address Box 102 c/o Modern Lithography.

FOR SALE: 36x48 Harris 2-color press in good running condition. Press can be inspected on floor running fine 2-color jobs. Please reply Box 103 c/o Modern Lithography.

FOR SALE: Seybold 40" 10-Z Cutter. This cutter is in excellent condition but we were forced to replace it with larger equipment, six blades included. Now running on our floor. Price $1950. Howard Company, 119 North Washington St., Peoria, Illinois, Phone 4-9188.

FOR SALE: Three color offset press 41 x 53½. Dexter feeder and pile delivery. AC electrical equipment. Can be seen running. Address Box 104 c/o Modern Lithography.

FOR SALE: Miehle Offset Press #54 one color, 39 x 52. Dexter Suction Pile Feeder—delivery. Rebuilt and guaranteed. Address Box 105 c/o Modern Lithography.

FOR SALE: Photo Composing Machine—Monotype Heubner. Platen 60-¾ x 85, completely equipped, good working condition, now in operation. Full information on request. Everett Waddey Co., 1105 East Main St., Richmond, 19, Virginia, Telephone 3-0226.

FOR SALE: Immediate Delivery 70,000 sheets 20 x 34-86M, Sub 60, white litho coated 1 side, grain 20 way. Will sell part or all. Bought for labels. A-1 sheet packed in boxes. Write Cato Show Printing Co., Inc., Cato, New York.

FOR SALE: 50" Oswego Cutter, 3 knives, good condition. Immediate delivery. Price $2,600. Address Box 106 c/o Modern Lithography.

FOR SALE: Multilith vacuum printing frame, whirler and arc lamp. Reconditioned 41 x 54" plate whirler. Singer Engineering Co., Complete plate making equipment. 248 Mulberry St., New York, 12, N. Y. Walker 5-7625.

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Honor West Virginia Executive

The election of Joseph M. Wafer as a vice-president and director of the West Virginia Pulp and Paper Company, New York, was marked by a testimonial dinner held recently at the New Weston Hotel. The dinner, given by Mr. Wafer's associates in the Industrial Chemical Sales Division of the company, was followed by ceremonies honoring Mr. Wafer's leadership in the company and his 24 years of service.

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Postpone Overtime Enforcement

Enforcement of a new interpretation, under the Fair Labor Standards Act, regarding certain types of overtime premium payment, necessitated by the recent Supreme Court decision in the longshore cases, will not go into effect until September 15, 1948. Previously enforcement had been scheduled to begin July 1.

This was announced June 28 by Wm. R. McComb, Administrator of the Wage and Hour and Public Contracts Divisions, U. S. Department of Labor. In ordering the postponement, Mr. McComb said that information from both labor and management sources indicated that more time is required to make appropriate adjustments, or where necessary, to make revisions in collective bargaining agreements, due to varying requirements of union agreements as to reopening of contracts.

At the same time the Administrator said that he expected soon to issue a statement outlining the principles he would follow in enforcement of the position he outlined in his Press Release No. 153 issued on June 11.

The Administrator explained that the major problem for management and labor growing out of the decision is that of bringing union agreements and employer practices into accord with the Court's findings.

•

Magazine Uses 8 Color Plates

Children's Playmate, published by offset by A. R. Printing and Lithograph Co., Cleveland, is currently using deep etch plates in eight colors. Founded as a letterpress paper, the magazine changed to offset 10 years ago, and observed its 19th birthday in June, with color litho plates of birthday party ideas, and sample place cards and invitations to be ordered.

•

Providence Man Speaks

Edward Gately of Livermore & Knight Co., Providence, R. I., lithographing firm, was one of the speakers at a recent meeting of the Massachusetts Industrial Editors Assn. in a discussion of the merits of offset and letterpress printing.

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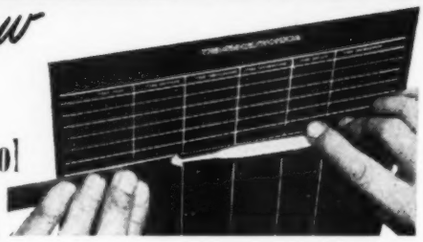
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Try Silicaas Desensitizer

During the course of research work now being carried out in the laboratories of the Painting, Packaging and Allied Trades Research Assn. (Britain) on the desensitization of lithographic printing plates, an interesting observation has been made, reports G. L. Riddell, director of research, in a recent issue of *Modern Lithographer and Offset Printer* (London). It was noticed that there was a marked difference in behaviour between distilled water and London tap water. With some metals, e.g., aluminum, London tap water had desensitizing properties of its own not shown by purer distilled water. These properties have been shown to be due to the presence in London tap water of minute quantities of silica.

Following the discovery of this fact, silica was added in the form of waterglass to water in quantities considerably larger than those found in natural waters. These solutions had a very pronounced desensitizing action on lithographic plates. Commercially available colloidal dispersions of silica have a similar but rather less pronounced effect.

These observations are being followed up by trials under commercial conditions using colloidal silica dispersions in the water fountains of lithographic printing machines, and the results will be communicated by Patra to its members when they become available.

•

New Lawson Catalog

E. P. Lawson Company, New York, manufacturers of Lawson cutters have just prepared a new catalog which enumerates the twelve distinct features designed to insure safety, dependability, accuracy and production for users of the Lawson 46″ and 52″.

The foremost feature illustrated in the brochure is the hyraulic clamp mechanism, which, according to manufacturer, assures correct pressure for varied stocks by means of a simple adjustment of the conveniently located valve. The dial on the face of the cutter shows the amount of pressure. The Lawson hydraulic mechanism gives a uniform cushioned pressure which does not jar the lift or throw the stock out of line.

•

Transfer Pope & Gray Man

Pope & Gray, Inc., ink manufacturers, recently announced the transfer of A. G. Anderson from the New York factory to the Cleveland office. Mr. Anderson will act as sales representative for their products.

Surprinting on Photographs by Direct Process

A METHOD of surprinting type on halftones, without the necessity of stripping negatives or positives is being used by Watkins Printing Co., Baltimore. The method is suitable for reproduction either by lithography or photo-engraving. Briefly, the surprint is set in type, placed in a typographic proof press, and a proof is pulled directly on the photograph to be surprinted.

The key to the process is the ink used. It must dry on the surface of the photograph by oxidation, and not by penetration. It requires a short, heavy ink that will dry fast. Such ink will dry on the proof press in about 15 minutes, and will dry overnight on a photograph to a finish which is rub and scratch-proof for ordinary handling.

It requires a good proofpress with precision guides. Several sheets of paper are run through so that the back and side guides may be properly set.

With the type printed directly on the photograph, a straight halftone may be made. The screen in the type is not objectionable for many types of work, especially when the overprint type is heavy black in a light area of the photograph. Sharp contrast between the type and the area of the photograph on which it is printed is needed.

LNA's 60th YEAR

(*Continued from Page* 38)

& Co., New York. Maurice Saunders, associated with LNA for many years, is chairman of the board. Mr. Saunders joined the association as executive director in 1921.

W. Floyd Maxwell, present executive director, is in active charge of the affairs of the association at its New York headquarters, 420 Lexington Avenue. He has been with LNA since 1933. Edward D. Morris, secretary, joined LNA in 1943, and has specialized in costs, taxes and legislation.

H. C. Latimer, who has contributed several articles to *Modern Lithography*, heads the educational department. George A. Mattson is director of labor relations, and A. C. Lanchantin is in charge of industrial relations. The western manager of LNA is Gordon C. Hall who is in charge of the office at 155 N. Clark St., Chicago.

A recent survey of the member firms of LNA revealed that five percent have held membership for more than 40 years, 18 percent have been members for over 30 years, 42 percent for over 20 years, and 70 percent for over 10 years. The membership roster of 1889 carries the names of 14 present members of LNA, while some others are directly related to present members through early mergers and consolidations.

A breakdown of the type of lithography produced by the present members showed advertising and direct mail at the top of the list, with 46 percent of the members indicating such work as their first or second sales interest. Thirty-two percent produce displays and dealer helps; 28 percent produce commercial lithography and stationery; 27 percent produce packaging materials; and 25 percent produce bank stationery. Posters, car cards, folding cartons, package inserts, road maps, books, and fine arts reproduction are other products in which some LNA members are highly specialized. Black and white reproduction departments are operated by 20 percent of the members.★★

Offset

ENGRAVINGS and PRESS PLATES

For Discriminating Lithographers

Color process, black and white negatives, positives, color correcting, deep etch press plates

DANIEL MURPHY & CO., Inc.
480 CANAL ST., NEW YORK 13, N. Y.
WOrth 4-6804-5

OKAY

PRODUCTS for LITHOGRAPHERS

OKAY DEVELOPING INK
A time tested material with every quality a developing ink should have—also made for deep etch plates.

OKAY OPAQUE
The finest negative opaque on the market—consistency and satisfaction assured.

REX OPAQUE (Red)
An opaque for paper films and glass, will not chip or crack, and dries rapidly.

WET PROCESS OPAQUE
Oil Base, Film easily removed with alcohol.

A trial and you'll say, the products are OKAY

F. C. OKIE, INC.
247 S. THIRD STREET, PHILADELPHIA, PA.
or their agents. Also manufacturers of high-grade photo-offset inks, fine printing inks, compounds, etc.

Modernize YOUR PRESS with The
NEW Hildebrand
EXTENSION DELIVERY
STREAMLINED • SMOOTH OPERATING
Obtain full details from the Manufacturer
→ The RATHBUN & BIRD CO., Inc.
379 West Broadway NEW YORK 12, N. Y.

Chrome Steel *GRAINING BALLS*

★ Large Variety of Sizes
★ Highly Polished
★ Hardened Throughout

Samples Sent on Request
E. E. Brennan Company
Established 1907
72 Leonard St. New York 13, N. Y.
Telephone WA 5-9466

Don't COME AND GET IT!

We can ship you any piece of equipment before you can say "Ticket to Boston." We have the largest selection, in stock, of printing machinery in America. Here's a sample. Send for our complete inventory.

2 Webendorfer Big Chief offset Presses 22 x 29, Late Models, Like New.
1 Harris S5L Offset Press 22 x 34
1 Multilith Offset Press 10 x 14 Model 1250
1 Webendorfer Offset 20x26
1 Multilith Offset Press 10 x 14 Model 1227
5 #4 Hacker Register Test Proof Proof Presses 18x25
1-56" Dayton Seybold cutter power Back guage
1 Multilith Offset Press 11 x 17 Model 1327

Write, wire or phone for immediate cash offer for surplus equipment or entire plants.

CRAFTSMEN MACHINERY CO.
582 Atlantic Ave., Boston, Mass. HA 6-5885

OFFSET PLATES TO THE TRADE
BAKER REPRODUCTION COMPANY
208 South Jefferson Street
CHICAGO 6, ILLINOIS
ALBUMEN . . . . . DEEP-ETCH
COMPOSING MACHINE
All Sizes—
HARRIS-WEBENDORFER-MULTILITH
Quality . . . Satisfaction Guaranteed
Complete Copy Preparation

Trade Events

Lithographers National Assn., annual convention. The Greenbrier, White Sulphur Springs, W. Va., July 21-24, 1948.

Sixth Int'l. Master Printers' Congress. Stockholm, Sweden, Aug. 1-6. Address of director: Svenska Boktryckareforeningen, Hovslagargatan 3, Stockholm.

International Assn. of Printing House Craftsmen, 29th annual convention, Hotel Cleveland, Cleveland, August 8-11.

National Assn., of Photo-Lithographers, 1948 convention, Netherland Plaza Hotel, Cincinnati, Sept. 15-18, 1948.

Mail Advertising Service Assn., 27th annual convention, Bellevue-Stratford Hotel, Philadelphia, Sept. 26-29.

Printing Industry of America, annual convention, Edgewater Beach Hotel, Chicago, Oct. 20, 21, 22, 23.

National Association of Litho Clubs, annual Convention, Mayflower Hotel, Washington, D. C., April 29 & 30, 1949.

Graphic Arts Exposition, Chicago Int'l. Amphitheatre, Sept. 24-Oct. 7, 1950.

Litho Schools

CHICAGO — Chicago Lithographic Institute, Glessner House 1800 S. Prairie Ave., Chicago 16, Ill.

NEW YORK — New York Trade School, Lithographic Department, 312 East 67 St., New York, N. Y.

ST. LOUIS — David Ranken Jr. School of Mechanical Trades, 4431 Finney St. Louis 8, Mo.

Trade Directory

Lithographic Tech. Foundation
Wade E. Griswold, Exec. Dir.
131 East 39 St.
New York 16, N. Y.

Lithographers National Association
W. Floyd Maxwell, Exec. Dir.
420 Lexington Ave.
New York 17, N. Y.

National Association of Photo-Lithographers
Walter E. Soderstrom, Exec. Sec'y.
317 West 45 St.
New York 19, N. Y.

National Association of Litho Clubs
Wm. J. Stevens, Exec. Sec'y.
317 West 45 St.
New York 19, N. Y.

Books by Offset Lithography
A. A. Freeman, Exec. Dir.
1 Madison Avenue
New York 10, N. Y.

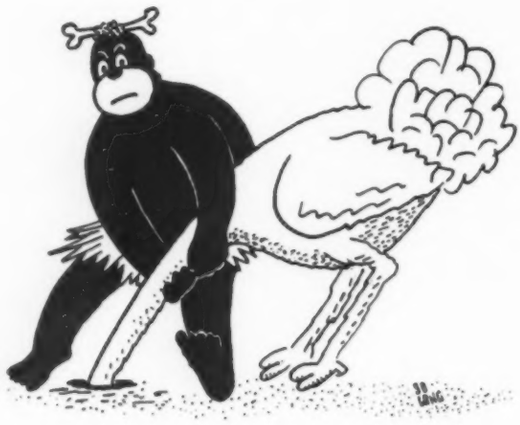


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(The Advertisers' Index has been carefully checked but no responsibility can be assumed for errors or omissions.)



"Come on, Invisible, he's gone!"

Unseeing . . .

SOME buyers of your products may be like the ostrich, —but not many. Experience shows that most people want to see what is going on. They read. In fact, they read your advertising,—if you advertise. If you do not advertise, then as far as you are concerned, the buyers may just as well have their heads buried in the sand. They can and will forget your firm and your products. Old Man Experience says so!

And as far as the field of Lithography is concerned, they cannot avoid knowing your firm and its products,—and again quoting from the record of Old Man Experience —if your advertising appears regularly in the leading publication which specializes in covering and serving this field.

MODERN LITHOGRAPHY
254 WEST 31st STREET NEW YORK 1

Member, Audit Bureau of Circulations

Tale Ends

IN the June 25 issue of one of the national advertising journals appeared a report of the LNA annual convention just completed at White Sulphur Springs. We almost called off our trip to the convention July 21-24 until we discovered that they had made a slight mistake and had the dates moved a month ahead.

★

The beautiful Greenbrier full color brochure with its lovely water color reproductions which you will see at the LNA convention, was produced by Edward Stern & Co., Philadelphia. You'll see their little palette trade mark at the bottom of the last page.

★

The August issue will carry a full report of the LNA convention.

★

The two page spread chart "Facts on New Litho Plates," published last month is available in reprint form in a very limited supply. It gives condensed and organized facts on seven of the most widely discussed new type of plates, bi-metallic, tri-metallic, and others. If you want a reprint or two, drop us a line.

★

Paul Foss, of Paul Foss Lithography Co., was elected vice president of the Minneapolis Advertising Club during June.

★

Graphic arts research, paced for more than 20 years by the LTF program in lithography, is being enlarged now in the fields of gravure and letterpress. Gravure Research, Inc., held its first annual meeting last month, and is spending $25,000 a year on research. Increased research efforts were announced July 1 by Photo-Engravers Research, Inc. This group has been carrying on research since 1945. Both are at Batelle Memorial Institute, Columbus, Ohio.★★

WATKINS PRINTING CO., BALTIMORE



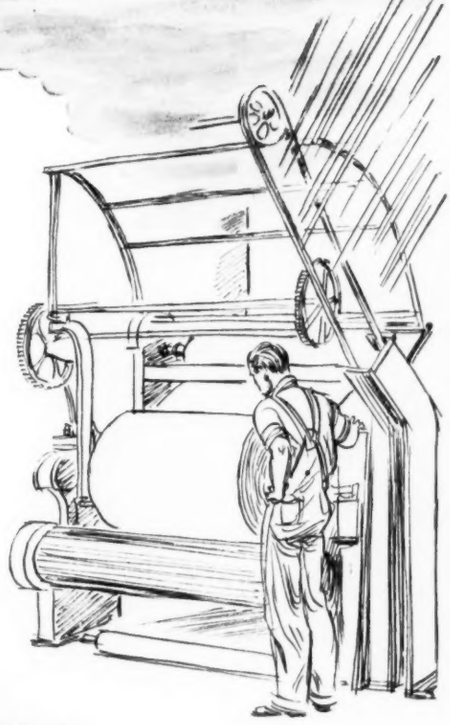
PRECISION COATED papers have for some years been almost as much a museum rarity as "living fossils*" are abroad. But the raw materials needed for precision coating are becoming more available ... and we suggest that you specify a Cantine Coated Paper for your next fine catalog or book.

THE MARTIN CANTINE COMPANY

SAUGERTIES, NEW YORK

Specialists in Coated Paper Since 1888

*xiphosura



Cantine's Coated Papers

3 questions

That deserve high-priority rating among PAPER CUTTER BUYERS

how well does it Cut?

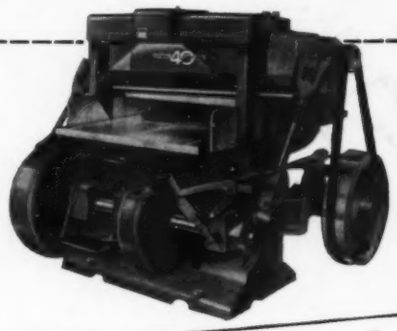
what will upkeep Cost?

how long will it Last?

TAKE SEYBOLD Heavy-Duty 40" Precision Paper Cutting Machines.

Seybold certainly has not overlooked any opportunity to make the operator's work easier, and safer. Of course a Seybold has a clutch, clamp pressure adjustment, illuminated table and gauges, etc. We consider all of them minor to the major job of "How well", "How much" and "How long". That is why we continue to stress the importance of "Double-End-Pull, combined with Continuous Double-Shear knife action".

These are the *two all important reasons* why Seybold owners get cleaner, more accurate cutting . . . why chatter marks are eliminated . . . why there are no uncut sheets at the bottom of the pile . . . why knives stay sharp and last longer . . . why upkeep is reduced to a minimum . . . why years of usefulness are added to the life of the machine.



Now Available — Seybold Heavy-Duty 40" Precision Paper Cutters

In line with our policy of "first come, first served", Seybold offers a limited number of Heavy-Duty 40" Paper Cutters for early delivery—as soon as 4 to 6 weeks in many instances. These machines are now on display at all Seybold district offices. Send in the coupon for additional information. Better yet, stop in and see this machine in action today. Find out for yourself why "Double-End-Pull, combined with Continuous Double-Shear knife action" makes such a big difference in paper cutter performance.

K

Harris-Seybold Company
General Offices, Cleveland 5, Ohio
( ) Please send additional information
( ) Please have representative call on me on or about.....
.....
Name.....
Title.....
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Address.....

HARRIS-SEYBOLD

General Offices, Cleveland 5, Ohio

HARRIS PRESSES • SEYBOLD CUTTERS
OTHER GRAPHIC ARTS EQUIPMENT

DISTRICT OFFICES: New York, Chicago, Cleveland, Atlanta, San Francisco, Toronto